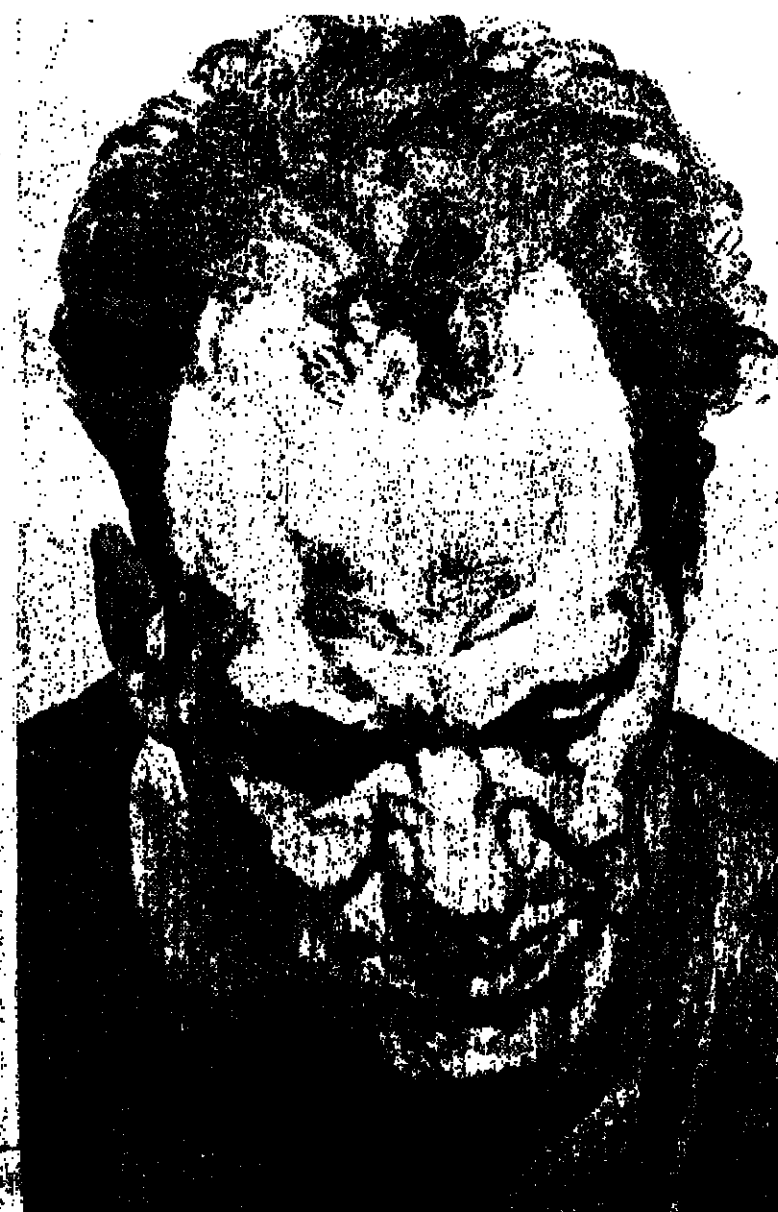


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Immigrants in Britain; Peter Brook in Africa



The painter Frank Auerbach: an oil by Lucian Freud from the exhibition of his paintings at Anthony D'Offay, 9 Dering Street, New Bond Street, London W1, until March 18. This exhibition, which includes a remarkable series of nine portraits of the artist's mother painted since 1970, will also be seen in New York at Davis and Lang, 746 Madison Avenue, from April 6 to April 30 (see also page 201).

HOLIDAYS

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Between matter and mind

By D. M. Armstrong

KARL R. POPPER and JOHN C. ECCLES: *The Self and Its Brain* 613pp. Springer International. £9.40.

Modern discussion of the mind-body problem really does seem to spring from the work of Descartes. "As everybody knows," he was a Dualist. He maintained that a person's mind, or at any rate his conscious mind, was an unextended substance somehow linked to the extended substance which is a person's body. Gilbert Ryle caricatured the doctrine as the myth of the ghost in the machine. This is good as a caricature, but it was not good to dismiss the view as a myth. It is a serious and important theory of the mind-body relationship. Personally, I put my money elsewhere. But at this stage of the discussion I believe that every thoughtful philosopher and scientist ought to admit that Cartesian Dualism is one of the great options.

All Dualist theories are inherently somewhat unstable. Successor theorists are likely to emphasize one side of the dualism to the exclusion of the other. This happened to Descartes. His immediate successors, or at least the philosophers among them, tended to put their emphasis upon the mind. There were good reasons for this within the system of Descartes's own thought. He was obsessed, almost neurotically, with the discovery of absolutely certain knowledge. He thought that his own existence as a thinking thing constituted such a foundation. This was the *Cogito*.

But to one who finds primitive certainty only in his own consciousness, the existence of the material world becomes problematic. Physical things can be postulated only as the result of an argument starting from that primitive certainty. This in turn encourages either scepticism about the existence of the material world or attempts to give an account of physical things in terms of mental things. Such scepticism and such attempts have been a persistent feature of the post-Cartesian Western philosophical tradition until quite recently. Descartes must bear a large share of the responsibility.

As will be clear from the previous paragraph, I think that Descartes's epistemology is quite mistaken. I believe that we can be certain of the existence of our own minds. (Popper would perhaps say that we cannot, or should not, be certain of anything.) But I think we can be equally certain, and as primitively certain, of many things. I am certain, and rationally certain, that as I write this I am on the island of Jersey. I suspect that Descartes's concentration on the case of his own mind is simply a reflection of the rising individualism of his age. If I were a medieval, I would say his individualism.

However, it is possible to develop Descartes's Dualism by concentrating not upon his mistaken epistemological rider that the mind is the true locus of certainty, but by considering instead his theory of the body. Descartes was insistent upon handling all biological principles of explanation from the study of the material world. He held, furthermore, that animal and human bodies are more material objects governed by exactly the same principles as those which govern inorganic matter. The human body, even when it is not interacting with the mind, acts in a far more complex and sophisticated way than an ordinary physical thing or process, such as a rock or a flame. But, Descartes maintained, this sophisticated and complex behaviour is due, because the body obeys principles of operation which the rock and the flame do not obey. Body, rock and flame all operate on the same principles, those that govern the behaviour of inorganic matter. The human body behaves differently from the other objects simply because the set-up in it is so much more complex. In modern scientific terms, the wiring diagram is so much more sophisticated.

The view that animal and human bodies are nothing more than physico-chemical mechanisms is, of course, scientific orthodoxy today. It is a hypothesis which has given rise to one of the most active and fruitful research programmes in the history of science. But it is important to realize that, at the time he was advocating it, Descartes was a revolutionary pioneer. He was breaking with the Aristotelian orthodoxy that organic things operated according to certain principles additional to those governing inorganic matter, an idea which still remains fossilized in our terminology of "organic" and "inorganic" chemistry.

Now let us consider the intellectual situation of one who starts from Cartesian Dualism—spiritual, non-spatial, purposive mind facing a material, spatial, non-purposive body but who is then moved more by this philosophy of body than by this philosophy of mind. Such a one will observe that the whole spatio-temporal world, including within it the bodies of animals and men, always what appears to be a unified set of laws. Among all the totality of things which act and are acted upon, only minds are set apart. Furthermore, minds form a vanishingly small proportion of the totality.

Given this perspective, what more natural than to try to extend the physical principles which have yielded so many solutions to so many problems in so many fields to the realm of mind? Why not, for instance, identify mental processes with purely physical processes in the brain, processes in the central nervous system?

In this way Cartesian Dualism can easily lead on to a thoroughgoing Materialism or Physicalism. I think that many scientists have been led on this way. Philosophers have been slower to take this path. They have found it desperately hard to awaken from the dream of unassailable certainty provided by the *Cogito*. But now at last many philosophers are moving in this direction. As Popper says in the present book: "We may perhaps say that, at the time of writing, radical materialism or behaviourism seems to be the view concerning the mind-body problem that is most fashionable among the younger generation of students of philosophy."

The book itself, product of the collaboration of a very eminent philosopher and a very eminent neurophysiologist, may be described as a work of Cartesian Reaction. It is an attempt to refute Materialism, restate Cartesian Dualism, and put the mind back into the machine. It contains a First Part, largely philosophical and written by Popper, a second Part, largely neurophysiological and written by Eccles, and a third Part containing a series of dialogues between the two authors, which I think is of great importance and interest in the first two Parts, but I found the dialogues rather disappointing. I think this is due in part to the fact that the two men are so much in agreement. But I think it is also due to Eccles's lack of philosophical sophistication. This prevents him from probing either Popper's or his own philosophical views (as opposed to his neurophysiological hypotheses) to a sufficient depth.

A very important object of Popper's criticism in Part One is the doctrine of Epiphenomenalism or Parallelism. It may be described as a compromise between Descartes's form of Dualism, on the one hand, and Materialism or the other. First, to describe Descartes's position. Descartes believed, as we all believe at least in our unphilosophical moments, that mind and body act causally upon each other. A blow on the head can cause pain, a thought can cause us to issue from our lips. Descartes was thus an Interactionist. He also knew, what is not controversial, that there is some close connection between brain and mind, a close connection which does not obtain in the case of any other bodily part.

He saw that there must therefore be a place or places in the brain which constitute the physical "interface" of the interaction. There must be a place or places such that certain physical activity

there brings about, as the very next step in the causal chain, some mental happening. There must be a place or places, perhaps, the very same ones, where certain mental activities bring about, as the very next step in the causal chain, some physical happening. These cards marked the bold guess that the physical interface for mind-body interaction.

This makes it clear that Dualist Interactionism involves physical events occurring in the brain whose immediate causes, at least, are not physical. In contemporary terms, a circuit fires in the brain but the immediate cause of the firing, at least, is not the firing of another circuit in the brain or any other happening in the brain. This, of course, is completely unacceptable to a Materialist. Materialist and Dualist can, however, come to a compromise here. Suppose it is said, to placate the Dualist, that either there are mental objects or happenings which are not material, or else that certain mental activities have another, immaterial, side or aspect. But suppose it is also said, to placate the Materialist, that these mental objects, happenings, sides or aspects have absolutely no power to influence the course of the material world. Honour then appears to be satisfied on both sides.

In this compromise, the Dualist keeps the mind as something more than matter. But the Materialist is not forced to allow that anything goes on in the brain whose origin is not explicable purely in terms of physical principles. In this way we reach Epiphenomenalism or Parallelism. It has been called the doctrine of the *impassible mind*. The mind is at least physically impotent.

In the spheres of both theory and action some compromises are to be applauded, while others are vicious. Popper believes, and I agree with him, that the Epiphenomenalist or Parallelist compromise is intellectually disastrous. Popper's (and Eccles's) Dualism is Interactionist.

One argument that Popper brings against Epiphenomenalism is that if mental processes play no causal role in the behaviour of the organism with which they are associated, then they have no biological value. It is possible to see that in these circumstances primitive mental processes might have been produced, by accident as it were. But it is difficult to see how they could develop and become more sophisticated. Since they would play no causal role in the machine, there is no evolutionary pressure tending to bring about such development.

It could perhaps be replied that what were developing and becoming more sophisticated, for evolutionary reasons, were certain neurophysiological processes. These processes then, as it were, dragged along with them more and more complex and sophisticated mental processes. But while this situation is logically possible, it is pretty incredible. We are asked to believe

And Langland told how heaven could not keep love;
It overflowed that rosin, took flesh, became
Light as a linden-leaf, sharp as a needle.

Today, the stone pavilion throws a window
Into the morning, that great strength of silver,
Showered from the climbing sun, and on four children
Alive to rippled beach and rippled water,
Swing their metal lights in unity.

Hands build an airy house of meetings, partings,
Over a confederate of the elements
Here, where there is neither sex nor name,
Only the skirmishes of dark and bright,
Clear surfaces repulsed and exchanged.

Black dancing in a hall of spinnous mirrors,
For voices, and the hush of sea on sand,
Light as a linden-leaf, sharp as a needle.

Peter Scupham

that a certain range of brain processes, when they evolve, bring into existence this second, causally impotent, set of processes alongside the first. The phenomenon lacks any parallel elsewhere in evolutionary development.

This last incredibility is, in a way, avoided by the panpsychist hypothesis that all matter, including apparently inanimate matter, has associated with it a "mental" side, though a mental side of an extremely primitive sort. But Popper argues plausibly that this is a vague, unstable theory for which we have no evidence whatsoever.

I believe that Popper has supplied the materials for another, very strong argument against causally impotent mental processes. Very early in his essay he introduces a most important principle: that the entities which we conjecture to be real should be able to exert a causal effect upon the *prima facie* real things; that is, upon material things of an ordinary size; that we can explain changes in the ordinary material world of things by the causal effects of entities conjectured to be real.

Armed with this plausible principle (whose intellectual ancestry includes Plato's *Elastic Stranger* in the *Sophist*), we can wreak enjoyable havoc on many of the weirder entities postulated by philosophers.

We can also, I think, use the principle to wreak havoc on the Epiphenomenalist theory, forcing it back to Materialism. Suppose it is suggested that, in writing these words, I have thoughts which run parallel with the brain-processes which actually bring it about that my hand writes the words. The thoughts do nothing to bring the words into existence or bring anything else material into existence. Why should I postulate such thoughts? Popper's principle tells me that I should not. It is clear, of course, to anybody not blinded by Behaviourism, that as I write these words I do have thoughts as well, distinct from the words. But should I postulate that they actually bring it about that my hand writes words? That is the natural way to think of the thoughts that correspond to the words. Hence the Epiphenomenalist ought to conclude that the thoughts should be identified with brain-processes.

Popper himself does not develop this argument, perhaps because it is grist more to a Materialist than to a Dualist mill. He does develop a further argument against Epiphenomenalism which I will not reproduce. I do not do so because it depends upon a part of Popper's position, original to him, which is both very important and which I think is quite mistaken. So I turn directly to consider this further development by Popper of the Cartesian position.

Popper goes beyond Descartes in the realms of being which he is prepared to postulate. (Eccles follows him.)

I offer the following argument against postulating World Three (if successful, then it will also succeed against "Frege's" "third realm"). Popper admits that when a World Three object, such as a theory, is grasped, then it will have a World Two correlate. It is clear that a theory must be grasped (it may be grasped more or less thoroughly) if it is to have an effect upon a mind, and so an indirect effect upon the physical world.

Now, it would be wrong to assume that when two different minds grasp the same thing, even to accept the same extent, then the acceptance of the theory in the two minds must be the same sort of thing. One will be more intelligent, grasp the same physical theory more thoroughly, and so on. It is different in their minds. The model is the acceptance of

him, but it clearly the junior partner here. Besides the physical world, including human bodies, which Popper calls World One; and the mental world of immaterial processes, which Popper calls World Two; he also recognizes a World Three. This, he says, is "the world of the products of the human mind, such as stories, explanatory myths, tools, scientific theories (whether true or false), scientific problems, social institutions, and works of art."

Although some of these objects have World One embodiments, Popper thinks that in themselves they constitute a third realm which is wholly distinct from the realm of matter and the realm of mind.

The closest counterparts to his World Three are Plato's realm of essences or Forms and Frege's "third realm" (Frege's phrase) of "thoughts" which are propositions considered as objects existing apart from the minds who entertain or believe such propositions. (See Frege's late essay "The Thought.") Popper mentions Plato, but strangely enough not Frege, whose views on World Three are closer to his own than Plato's are.

There are differences between Popper, Plato and Frege concerning the nature of this world or realm. Both Plato and Frege agree with Popper in thinking that World Three can act upon the other two realms. Frege agrees with Popper in thinking that World Three can only act upon World One, the physical world, indirectly, via its action upon World Two, the world of mind. But both Plato and Frege think of their World Three as a timeless realm which was never created. Popper, however, thinks of his World Three as actually created by such World Two (and One) activities as story-telling or attempts to produce satisfactory scientific theories.

For Popper, persons with minds create World Three. What they create exists independently of its creator, and it may last, and does have, further characteristics which are not under their control. World Two beings create World Three objects as spiders create webs. Popper's picture, indeed, is of a thoroughgoing interaction between World One and World Two, and thoroughgoing interaction between World Two and World Three. Furthermore, World One gave birth to World Two—matter produced mind—and World Two gave birth to World Three—mind produced the objects of mind. There are here many differences from Plato and Frege, and of course there is nothing like Popper's theory in the classical Cartesian account of mind and body.

I admire the thoroughly interactionist nature of Popper's theory. In this respect, at least, it is superior to Plato's and Frege's. But at the same time I find myself very sceptical. I can easily imagine coming to think Dualism true, but then World Three is introduced. I could sympathize with the conception only if it is intended as a noble metaphor based upon the relative independence of our cultural achievements (and failures) from this or that individual mind. But Popper makes it clear that for him World Three is something much more than metaphor.

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the very same proposition in different languages. Nevertheless, each must encode in its own way the encoding in each mind must be the encoding of just that theory. For each mind, if it had grasped a different theory, then the encoding would have to have been systematically different.

But granted that the encodings in different minds of the same proposition may differ, why should we think that each encoding reflects in its own way a World Three object? What need to postulate the World Three object? The encodings will do all that is necessary causally. Each encoding of the same proposition will reflect the other one in ways that are not easy to spell out given our current ignorance and confusion concerning the theory of representation and symbolism. Each encoding will also reflect, or fail to reflect, or partially reflect, the world, again in ways not easy to spell out. There seems no need to postulate in addition a World Three object standing over against all the encodings. The World Two "groupings" of the alleged World Three object seem to do all that is necessary. They will be enough to get the work of the world done.

I believe, therefore, that we should reject World Three as a gratuitous piece of metaphysics. But should we nevertheless treat the mind as World Two, as something set apart from the physical world, World One, as Descartes, Popper and Eccles argue?

Popper considers that there is no way in which the question can be decided in favour of Materialism simply by *a priori* argument. I am in total agreement with him on this point. I think that Popper would agree in turn that Dualism cannot be established simply on *a priori* grounds. But Popper points to various problems which he thinks give the Materialist great difficulty.

He appears to assume that one who identifies mental processes with brain-processes is committed to the doctrine that there is a one-to-one correlation between the two. Each type of mental process must be identified with a certain particular type of brain-process. Popper then points out that this assumption is not a very plausible one. Consider a moderately complex sentence of English. Must there be just one sort of brain-process which constitutes understanding this sentence, in whatever mind the understanding is?

The doctrine that there is such an identity, dividing between types of mental processes, on the one hand, and types of brain-process, on the

other, has been called a type-type identity theory. Some Materialists have incautiously adopted it. But I do not think that they need to do this. They need only make a weaker claim: that each individual mental process is in fact a brain-process. They must go on to maintain that this brain-process has in fact nothing but physical properties—roughly, properties which are respectable from a physicist's point of view. But I think this is all that they need maintain.

A materialist can, and should, allow that, owing to the different organization of our brains, your knowledge of Pythagoras' theorem and my knowledge of Pythagoras' theorem, though both purely physical processes in the brain, might be quite different sorts of physical processes. Of course, there must be some way in which the two processes reflect each other, otherwise they cannot be said to encode the same information. But whatever difficulties we may be in in spelling out the nature of this reflection, there seems no reason why the Materialist should adopt the implausible type-type theory. Or, if he does need some type-type thesis, it need only be of such a modest sort as would be impervious to Popper's line of criticism.

We come now to the question of consciousness. The sort of mental process which Popper and Eccles think defies Materialism is self-conscious mental process. Not only are there mental goings-on, but there is what Eccles calls "luminous illumination", awareness that mental processes are going on. These processes may be contrasted with unconscious mental processes, ones that go on without our being aware, at least directly, that they do go on.

The existence of unconscious mental process is, of course, now well established, not just on the basis of evidence produced by the Freudians but as a result of relatively humdrum considerations adduced by the new cognitive psychologists. Popper and Eccles are both inclined to allow the plausibility of a Materialist account of self-conscious mental processes. This is broadly Cartesian in spirit, although Descartes would no doubt readily concede that calling such processes *mental*.

But Popper and Eccles think, Materialism stumbling over those mental processes of which we are directly aware. It is to explain these mental processes, they think, that we ought to postulate a Cartesian mind interacting with the physical brain.

What account can Materialists give of consciousness in this sense?

Starting an argument

By Anthony Quinton

P. SARGANT FLORENCE AND J. R. L. ANDERSON (Editors):
C. K. Ogden
A Collective Memoir
264pp. Elek/Pemberton, £8 (paperback, £4).

C. K. Ogden died twenty years ago and, apart from a radio "portrait" and an occasional commemorative article here and there, no perceptible attention has been paid to him in the intervening years. The fact struck J. R. L. Anderson, one of the editors of this collective memoir, as something to be deplored. An extraordinary neglect, he calls it; "Ogden", he says, "is still in eclipse—in a way he was in eclipse throughout his life".

It is surprising that so little has been made of Ogden when one considers that in *The Meaning of Meaning* he and I. A. Richards first articulated a major intellectual preoccupation of the century since it came out, that he was the chief impresario of Cambridge analytic philosophy as editor of a series of important works by Russell and Moore were published and that he was the principal inventor and sponsor of Basic English. Anderson puts it down to various factors: Ogden's relative obscurity, the disconcerting range of his interests, his more or less playful eccentricities such as mask-wearing and constant reliance on the pseudonym "Adelphi More", the apocryphal quackness of some of his areas of expertise, "his prodigious output", even his not going beyond Port One of the Tripes at Cambridge.

But there really is no ground for indignation. Ogden was vigorously and usefully active in all the faculties of the productive of others than as a philosopher himself. The series of books he edited played an absolutely crucial part in the development of twentieth-century thought, particularly the International Library of Psychology, Philosophy and Scientific Method. *The Meaning of Meaning*, although very well calculated to start an interesting argument, did not make a very coherent positive contribution to it. On the whole, nothing much of the prodigious output is now of more than historical interest. His influence has been great, but indirect, exercised through the thinkers he brought to attention: Wittgenstein, his early collaborator; I. A. Richards, even the established figures like Russell, Moore, Malinowski, Piaget, Mannheim, Valhagen and Carnap whom he made more generally accessible.

C. K. Ogden is a slightly dishevelled, heterogeneous assemblage of items. There is some straightforward recollection, ranging from the early memories of the overlapping undergraduate period by P. Sargent Florence, by way of I. A. Richards, to the somewhat shrill righteousness of Marjory Todd, in the mid-1920s who took to dinner on the fringe of Nina Hammett's circle. Also here are Dora Russell, preoccupied with Bertrand and except that that much about Ogden and Lord Zuckerman, who ends with a charming picture of Ogden habitually dining after the Sunday World War in the Athenaeum with a dozen distinguished retired elders.



"Three sitting teachers", approximately nine inches high, by Lynn Chadwick, among his sculptures and drawings on show at Marlborough Fine Art, 4 Albemarle Street, London W1 until March 10. The three bronze sculptures, which were cast by Christopher Wilson at Loddon Park Foundry, range from a miniature couple just over two inches high, to a magnificent pair of cloaked figures at more than two feet high.

Popper criticizes my own suggestion that it is nothing but inner perception, second-order perception where a part of the brain scans the first-order mental processes, processes which, in the absence of this second-order perception, would be unconscious processes. Popper says that I "skip and skim over the problem why this scanning should produce consciousness or awareness, in the sense in which all of us are well acquainted with consciousness or awareness; for example with the conscious, critical assessment of a solution to a problem". My idea, of course, was that this scanning did not produce consciousness or awareness because it was consciousness or awareness, I readily concede that my suggestion is too simple (as Popper indicates), but I believe that it may be on the right track.

If we turn now to Eccles's fascinating speculation, on the neurophysiology of consciousness, we shall find, I think, that his Dualist theory is formally very similar to my Materialist analysis. Eccles's argument begins from what he calls the "modular concept" of the central nervous system. On the basis of neurophysiological data he suggests that "there are more or less well-defined groups of cells, perhaps up to 10,000, which are locked together by mutual connectivities, and which have as a consequence some unitary existence, selves and inhibiting the coils of the units in terms of which we must explain mental functioning from the side of the brain."

Eccles goes on to consider the two hemispheres of the brain. The "dominant" hemisphere, almost invariably the left, has prime responsibility for the ideational and linguistic aspects of mental func-

tioning. The minor hemisphere, he claims, is responsible for the pictorial and emotional aspects. The "in the brain between the spheres is provided by the callosal corpus callosum. Continuous impulses pass both ways: bridge, to the mutual callosal corpus callosum, and some completely cut, surgical procedure is used in the certain intractable epilepsy, gives rise to what is called a "split brain".

It is found that in this, both hemispheres go on for much as before, with only directions of efficiency, the person apparently lacks consciousness of the activities, able mental activities, the hemisphere engages in. And a more or less test the minor hemisphere to realists. In general, a test seems that the material associated with this hemisphere is unconscious, only if the message goes the dominant hemisphere, the conscious mind. It is reasonable to assume that all activities associated with the minor hemisphere are unconscious. The conscious self, a two object, interacts closely with certain of the units in the dominant hemisphere. This is Eccles's controversialist for Descartes's ego that the bodily side of the body interface is the mind.

How does Eccles conclude interaction between the conscious self and modules, the dominant hemisphere, the minor hemisphere?

There is then a section of pieces of an impersonal, only very vaguely Ogden-related sort about Basic English, followed by some samples of Basic including the Getsburg Address in that idiom. Next there are some samples of Ogden's own writing, including the famous review of the *Encyclopaedia Britannica* and a fine controversialist counterblast to the lexicographer of the word-choices involved in Basic English. Richards, in a note on this last item, regrets the deployment of energy it must have required. "Admirable minds", he says, "are seldom if ever at their best in controversy." But administrators are often at their most readable in reacting to insulting fatuousness; as witnesses Burke on the Duke of Bedford or Johnson on Lord Chesterfield. Ogden deals with book-reviewers who have traduced him with unmerciful courtesy and yet exemplary good humour.

Those who knew Ogden all remark on the resolution with which he kept his friends apart from one another. That habit is of a piece with the firmness with which he kept the inmost aspects of himself from everyone. A few personal recollections to the surface in the Rosalind housemaster. He obtained a half-blue for billiards at Cambridge. (A boyhood athletic career had been undermined by rheumatoid fever at school.) His not visiting to bed for Marjory Todd turned to by displeasure when married. Meeting him much later, he said she did not dare tell him stands for Charles and K. for Kay.

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Keep the Red Flag flying here

By D. A. N. Jones

MERVYN JONES
Today the Struggle
493pp. Quartet Book Co., £5.95.

This long family chronicle seems to have all the qualities desired by readers of family chronicles, except the conservative values. The patriarch is a working-class communist still playing a scratchy record in the "International" long after the Soviet Union has dropped it, and his descendants move to further to the right than Denis Healey (who makes a brief appearance among the fictional characters, interested to discover that one of his civil servants is a nephew of a trade-union leader who the Chancellor is consulting: good marks for that civil servant). A romantic upper-class Mayhew turns up in the 1940s, and is scorned by the workers. The Mayhew's daughter goes to the other extreme: passionately committed to the Direct Action wing of the nuclear disarmament movement, she finally goes right over the top, supporting Arab terrorists, against Israeli blood will tell.

The book takes a long time to read, because one must keep turning back to remind oneself who all the grandchildren are. Here is a left-wing granny quiting in 1960:

She saw him quite often, usually when she was in the neighbourhood to visit Alf and Betty. . . . As far as she could see, he was happy with them. It was silly, this day-dreaming. Grow up, Terry, admonished herself. What would Sally think if he guessed? What would Joe think? For them, Terry and Paul belonged to the older generation. In fact, Joe was living with Paul's step-daughter. But that wasn't a consoling thought. Terry didn't understand Caroline. . . . In what sense did Caroline give herself? Mr. Terry believed, as she had given herself to Len or as Sally gave herself to Dave.

At this point (page 280), one turns to the back of the book (page 498), hoping to find a family tree. No such luck. But one glimpses the last sentence: "It's not small thing", she said. "Believe that, I'm not small thing." And the reader mutters: "You can say that again."

Mervyn Jones rattles on, with incident after incident, for forty years of this century, almost at the pace of Henry Fielding—how rarely pausing to settle on a scene or character, or to philosophize in Fielding's manner, until the final third of the book (which is more to my taste). The first two-thirds seem designed for the family-chronicle reader to enjoy, slowly, in bed, on long winter evenings, getting to know the characters with

their, even changing, relationships and kindly patterns. But the pace at the novel's end, that it resembles a very long compass for a very long-running television serial. Mervyn Jones's last family chronicle, *Holding the Wind*, did well when it was first out on the scene, and the same may happen to *Today the Struggle*.

The 1930s section seems rather artificial, as if derived from history books. There is an incredible letter home from a man fighting in the Spanish Civil War. . . . I found it still playing a scratchy record in the "International" long after the Soviet Union has dropped it, and his descendants move to further to the right than Denis Healey (who makes a brief appearance among the fictional characters, interested to discover that one of his civil servants is a nephew of a trade-union leader who the Chancellor is consulting: good marks for that civil servant). A romantic upper-class Mayhew turns up in the 1940s, and is scorned by the workers. The Mayhew's daughter goes to the other extreme: passionately committed to the Direct Action wing of the nuclear disarmament movement, she finally goes right over the top, supporting Arab terrorists, against Israeli blood will tell.

The letter-writer is killed in Spain. Years later, his son, Joseph, discovers another letter, addressed to himself, which is moving, dramatically effective, and reveals the philosophical reflections and valuable insights into left-wing

Beyond saturation point

By John Ryle

MARK HELPRIN:
Refiner's Fire
373pp. Hamish Hamilton, £5.95.

Aleister Crowley once planned an epic poem in which he proposed to "celebrate everything in the world in detail". Mark Helprin's lengthy novel is a somewhat ambitious attempt to do this. He sets out, with eighteenth-century aplomb, to chronicle "The Life and Adventures of Marshall Pearl, a Foundling" who is conceived in the Ukraine, born in a refugee camp, raised in the desert of Palestine, raised in the Hudson River Valley, and reaches manhood in the Galan Heights during the day War. Caught up in the Jewish aspiration, he sets out, with eighteenth-century aplomb, to chronicle "The Life and Adventures of Marshall Pearl, a Foundling" who is conceived in the Ukraine, born in a refugee camp, raised in the desert of Palestine, raised in the Hudson River Valley, and reaches manhood in the Galan Heights during the day War. 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The weaponry of poets

By D. M. Thomas

OSIP MANDELSTAM:

Poems
Chosen and translated by James Green
Forewords by Nadezhda Mandelstam and Donald Davis
104pp. Paul Elek, £4.95.

English and Russian poetry, in our century, are a study in contrast. English poetry: set as a level text, but seen by a majority even of the educated as incomprehensible and, like croquet or grouse-shooting, precious in the worst sense. Russian poetry: too important and too dangerous to be published, the underground voice of the people, precious in the best sense.

Perhaps poetry is only truly respected in conditions of terror, where human values have been overthrown. But the Russian poets' hold on to the people's affection is also, in great measure, due to another point of contrast. Russia had its Revolution, but its poetry evolved without a break, in the work of its greatest exponents. With us, society evolved, while poetry had its revolution. Mandelstam and Pasternak are as subtle and complex as Eliot and Pound, but because they prospered and developed the formal tradition of earlier masters they obviously do not appear so to their readers. They are uncompromisingly modern without losing touch with the ancient, through traditional form, primitive rhythm, and something else that one can only call "innocence". Mandelstam, a highly sophisticated poet, can still create, successfully, "innocent" poetic effects. "Heaviness" or "Transparent star, wandering light, Your brother, Petropolis, is dying..."

The loyalty to strict form is allied, in Mandelstam, to a preference for whatever is bent, rounded-upon-itself. Donald Davis

I find it hard to read the poems in this book without being moved by the consciousness that they are the weapons with which Mandel-

describes this perceptively in his foreword to James Green's translation. Domes, shells, the sea's curvature are favourite images. All of this, as Dr Davis says, is opposed to the characteristic Western endeavour, "the finding of beauty in the discontinuous and the asymmetrical, the open-ended and indeed the adventitious". The curving, swirling symmetry of theme and form also permits Mandelstam to move his poems through amazing distances without the images flying off centrifugally, losing the reader. Few poets move as far as Mandelstam in so little space. He was conscious of these transformations; in an essay on Dante he uses an analogy that is oddly predictive of space-flight: "Imagine to yourself an airplane... which in full flight constructs and launches another machine. In just the same way, this second flying machine, completely absorbed in its own flight, still manages to assemble and launch a third..." The analogy, though instructive, is of course a clumsy one, whereas Mandelstam's transformation is characterized by its spontaneity. It can happen between the first two words of a poem: "Sleeplessness... Homer, stretched out" (The original has full-stops after the first, second and fourth words). In this lyric of 1915 the "space-leap" is as great as that between sky and earthed patient in Eliot's "Prufrock", and much more effortless. Yet the poem's form is as traditional as Massfield's "Sea Fever". In "The Lutheran" (1912), when the poet was not much more than twenty, the distance covered between prosaic opening and mysterious end is both astonishing and unobtrusive:

I met a funeral, on a walk,
Last Sunday by the Lutheran church...
And in dull noon we burn like candles

I find it hard to read the poems in this book without being moved by the consciousness that they are the weapons with which Mandel-

Point counter point

By J. S. Atherton

VIVIAN MERCIER:
Beckett/Beckett
254pp. Oxford University Press. £5.95.

Vivian Mercier's qualifications for writing a book about Beckett are numerous and impressive. Coming, like Beckett, from an Irish Protestant family of partly Huguenot descent, he grew up in Ireland and was educated at the Royal School, Enniskillen, at which Beckett had previously been a pupil, and read Honours French at Trinity College, Dublin, where Beckett had followed the same course under the same professors. He tells us that he has been an admirer and student of Beckett since 1938, when he bought a copy of *Murphy* which was published earlier that year, and—as he himself says, "for which I received a PhD degree in December 1945, was the first to pay serious attention, however briefly, to Beckett's fiction."

In support of Mercier's claim to have been the first in the field, it may be pointed out that Hugh Kenner dedicated his important early work, *Samuel Beckett: A Critical Study*, to "Vivian Mercier, only 'Study', acknowledging in it that his attention had been first brought to Beckett by Mercier. It is unfortunate that the most frequently quoted comment from Mercier's early articles—indeed, Kenner himself quotes it—is that "Waiting for Godot is a play where nothing happens twice", a statement which is striking but untrue. Much more valuable were his early articles pointing out the importance of Beckett's Irishness and the complexity of Beckett's use of mathematics. His earliest, widely read account of Beckett's work was in *Seon Girouard's Joyce: Two Decades of Criticism* in 1948. In this he declared that although much of Beckett's earlier work displayed pedantry and pretentious-

ness, "showing that a Trinity man could outdo (IC) and their own pet vices", *Murphy* deserved reading with "loving attention". In *Beckett/Beckett* Mercier tells us that he himself was encouraged for many years with the problem of his own identity and the nature and extent of his Irishness. In an attempt to solve this, he explains, he was drawn at the age of thirty to study ancient Irish, and to the writing of *The Irish Comic Tradition* (1962). This seminal work, of great value to the student of Swift, Joyce and other Irish writers, including Beckett, was, we now learn, a light it shed on his own cultural inheritance. He insists that this inheritance can influence writers who are not aware of it, and puts forward telling evidence to show that it influenced Samuel Beckett.

In *The Irish Comic Tradition* Mercier described Beckett as an Irish Manichee, "in continuity with a tradition of whose very existence he is hardly aware", obsessed by the grotesque and macabre with sexuality and death. The Beckett characters to whom he devoted most space were Moll and Macmanus of *Malone Dies*, two lovers, or rather might-have-been lovers, as Mercier says, "but met sixty years ago". He described Beckett as a "master humourist" while insisting upon his complete seriousness and dedication to the mission of discovering the basis of his own identity while believing that this was a complete void.

The concern which Mercier then showed with Beckett's involvement with opposites extends to the structure of *Beckett/Beckett*, which is made up of eight chapters with headings such as "Thesis/Antithesis", "Ireland/The World", "Gentleman/Trump", "An epilogue. An obvious objection to this structure is that in Mercier's first chapter, it is that "possible chapter headings profitably refuted by showing how he has avoided some because they discussed elsewhere either by himself

stam took on the tyrannical state and in the end, though it destroyed his body, overcame. Even a great poet, however, could not have succeeded if he had not been blessed with the moral support and friendship of other great poets—Akmatova, Pasternak, and Tsvetaeva. Here again there is a contrast with the West. Eliot, Stevens, Yeats and Hardy (say) might as well have been living on separate planets; but the Russians could say truthfully, in Akmatova's phrase, "there are four of us". Drawing also on a few other close friends, such as Dante, Shakespeare and Pushkin, they could take on anybody; their interaction created a code which the KGB could not crack. Thus, by quoting us an epigraph the first two lines of a Mandelstam poem ("We should meet again, in Peterburg, / though we do not know the same there..."), Akmatova, in *Poem Without a Hero*, can allude to Mandelstam's fate, and also to another victim of state persecution, Pushkin, because Mandelstam himself is alluding obliquely to Pushkin's secret burial in the "Forest of January night". In "Tristitia" (1912), Akmatova, in *Poem Without a Hero*, can allude to Mandelstam's fate, and also to another victim of state persecution, Pushkin, because Mandelstam himself is alluding obliquely to Pushkin's secret burial in the "Forest of January night". In "Tristitia" (1912), Akmatova, in *Poem Without a Hero*, can allude to Mandelstam's fate, and also to another victim of state persecution, Pushkin, because Mandelstam himself is alluding obliquely to Pushkin's secret burial in the "Forest of January night".

We are still learning the extent of their greatness, and these translations should help the process of discovery. Previously the best versions of Mandelstam have been those by W. S. Merwin, assisted by Clarence Brown (*Selected Poems*, Oxford, 1971). Mr Merwin is of course a fine poet, and his trans-

lation took on the tyrannical state and in the end, though it destroyed his body, overcame. Even a great poet, however, could not have succeeded if he had not been blessed with the moral support and friendship of other great poets—Akmatova, Pasternak, and Tsvetaeva. Here again there is a contrast with the West. Eliot, Stevens, Yeats and Hardy (say) might as well have been living on separate planets; but the Russians could say truthfully, in Akmatova's phrase, "there are four of us". Drawing also on a few other close friends, such as Dante, Shakespeare and Pushkin, they could take on anybody; their interaction created a code which the KGB could not crack. Thus, by quoting us an epigraph the first two lines of a Mandelstam poem ("We should meet again, in Peterburg, / though we do not know the same there..."), Akmatova, in *Poem Without a Hero*, can allude to Mandelstam's fate, and also to another victim of state persecution, Pushkin, because Mandelstam himself is alluding obliquely to Pushkin's secret burial in the "Forest of January night".

Some of the information is of doubtful importance, but many people will be interested to hear that Beckett was a student, was a first-rate athlete, being particularly successful at cricket, at which he obtained his colours for his university. It is also interesting to hear that he was given detailed information about Beckett's education and his interests and activities as a young lecturer at Trinity, where he held the post of assistant in French under his former teacher Professor T. B. Rudmore-Brown, who thought so highly of his assistant that he allowed him to lecture on Racine, a pleasure that he later used to reserve for himself. Mercier has also succeeded in discovering that "in his last term at Trinity (Michaelmas, 1931) Beckett concentrated on *Andromaque*, *Phèdre*, and *Bérénice*..."

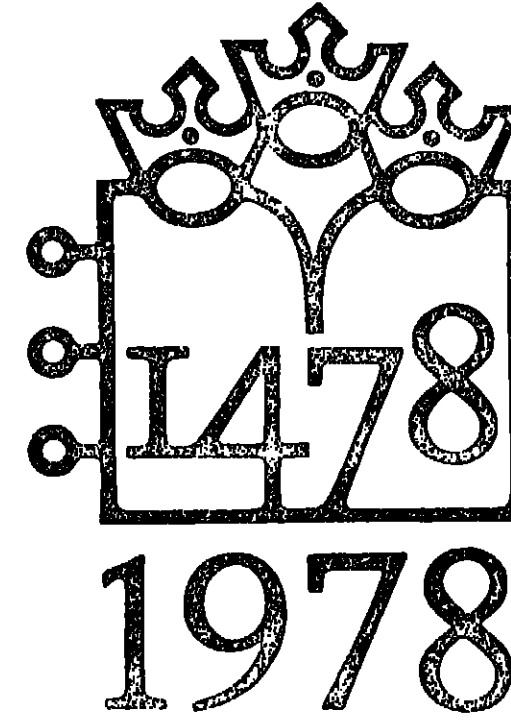
Following this comes what seems to me the most interesting part of Mercier's book, in which he examines the parallels between Racine's Beckett, particularly *Harcourt*, and Beckett's plays. Meticulous in pointing out all his sources, and perhaps including some that might have been sources had he seen them in time, Mercier points out that one French review of the first production of *En attendant Godot* was headed "Un classicisme retrouvé", and adds that the writer "Georges Belmont, in fact Georges Pélissier, an exchange lecturer at Trinity while Beckett was there and co-author with Beckett of Beckett's first acted play *Le Kid* (Dublin 1932), a parody of *Le Cid*."

While I cannot resist the carrying comment that the chapter heading "Classicism/Absurdism" is an over-earnest identification of the kind

against which Beckett wrote, must add that the material contained in the chapter gives an excellent account of Beckett's migration into Racine's world, insights into Beckett's work, comparisons between *Harcourt* and *Phèdre* are particularly interesting. Under the heading "Cambridge Trump", Mercier discusses matters as the difference in education between Malloy, who "lost only the education but the manners of a gentleman", and Malloy, who may have attended a school. It is the shared education and upbringing of Beckett and Mercier that gives this and other passages their value. We need insights into the Protestant (Anglo-Irish) way of looking at things, the shared education and upbringing of Beckett and Mercier that gives this and other passages their value. We need insights into the Protestant (Anglo-Irish) way of looking at things, the shared education and upbringing of Beckett and Mercier that gives this and other passages their value. We need insights into the Protestant (Anglo-Irish) way of looking at things, the shared education and upbringing of Beckett and Mercier that gives this and other passages their value.

A great many other subjects are discussed, for Vivian Mercier is truly, as Kenner said, "polyglot". In "Painting/Music" there is a discussion of Beckett's art criticism, particularly the *Three Dialogues*. On what we learn, among other things, that Beckett was known as a painter and school and that he was influenced by his schoolfriends at Trinity, all Gilbert and Sullivan operas by heart. On philosophy, a given much new information about Beckett's interest in "shape of ideas" and his unwillingness to take sides. Yet Mercier, by no means an unqualified admirer of all Beckett's work, *Endgame*, he writes, "Personally I loathe the play..."

But *Beckett/Beckett* provides a valuable addition to the material on Beckett. It is a serious criticism is that Mercier seems not to have read one of his best books on Beckett in English, Colin Duckworth's annotated edition of *En attendant Godot* (Oxford 1968). This, with its detailed annotations, the differences between the French and English texts and production notes, has altered Mercier's opinion on several matters of necessary identification of *En attendant Godot* and *Waiting for Godot* as examples.



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'This well-written and handsomely produced volume is a fine addition to the available biography on contemporary music, and undoubtedly the best general introduction to Stockhausen in any language.' *Tempo*. 'Maconie has done a brilliant work of analysis which throws Stockhausen's contribution to the musical life of this century into sharp relief.' *Melody Maker*. £17.50

To the English taste

By Quentin Bell

EDWARD LUCIE-SMITH:
Faint-Latour
167pp. Oxford: Phaidon. £17.50.

There was certainly room for another book on Faint-Latour, not that he was one of the great masters of the last century, but he was a painter of considerable talent and in many ways a surprising and an intriguing figure. His group portraits of painters, writers and musicians were, unless memory deceives me, one of the first things that one saw in the days when the Musée du Luxembourg. The artist had once seen Monet plain and with him several others who might be reckoned among the heroes of that not so distant epoch. It seemed natural to find in these great set-pieces a kind of manifesto of what had been modernity. But what an odd manifesto: the masters of colour are celebrated in monochrome and the great men are grouped in a way which seems to have more to do with the Dutch or perhaps with the photographer than with the leaders of the avant-garde.

Where, one asked oneself, did Faint "fit in"? The answer, not revealed until much later, was that we were wrong in trying to fit him into neat compartments; that there was for a time at least, a certain friendly chaos in the world of art, an absence of divisive factions which allowed a painter—Degas, for instance—to live on the fringes of terms with even the pillars of the academic establishment. Later perhaps it was different: certainly it was for Faint who turned his back altogether on Impressionism and cut himself off from old friends of whom he came heartily to disapprove. But at that earlier period, before he had so to speak become a man of letters, he had been one of the most generous and catholic-minded of artists. It will be remembered that it was he who took Rossetti to see Manet and, alas, to discuss with him the "an idiot". One of the most interesting had Faint's account of the interview: Edward Lucie-Smith does not provide it, from which I conclude that it is nowhere to be found. In fact it is practically any only criticism of this book that our curiosity is so thoroughly engaged and can so rarely be satisfied.

We do, however, know that Faint was, with Gustave Doré, one of the few French painters to find a steady market in this country; it would be hard to think of any other of his compatriots who exhibited and sold regularly at the Royal Academy. And yet we still feel admiration. Quite a large number of his works have found their

way into our provincial galleries. The author, Jacques-Emile Blanche, who asserts that this market was so profitable that Faint's flower pieces, which suited English taste very well, were virtually unknown in France. One reason for this was surely that, in this genre, he was strong in what was for us a particularly admirable manner: his impeccable handling of tonal relationships, the combination of fluent brush-work and manifestly competent drawing must have seemed to English patrons astonishingly deft. He had studied the great masters in the Louvre and had continued that study into a time of life when most artists have left the museum; for this reason and for some others he had become, manifestly, a professional; and professionalism was at that time something rare in English painting and much to be admired. The image of French painting as it was received in England towards the end of the century—that is to say, a kind of painting which, whatever its moral shortcomings, was perfectly workmanlike particularly in the management of tonal values—owes no doubt to others; but I cannot help thinking that it was Faint who really made the reputation of his country—morally he was unexceptional, technically he was first-rate.

That Faint, as Mr Lucie-Smith suggests, was hardly able to deploy his talents upon a large canvas is I am afraid true; these portrait groups have a fixed, almost, work look. But much more interesting are his attempts at poetry, Schumann and Brahms, Night, Immortality and suchlike ambitious drapery and the idealized model, G. R. Watts, whom Faint much resembles in these unlucky essays. It is not more lacking in professional address nor is the effect made any less appalling by the fact that, like Watts, he measures himself against the great Venetians.

One feels that, keeping the company that he kept and knowing, as he surely must have done, the difference between an Old Master and a modern pastiche, he really should have known better. He was perhaps the victim of an educational mistake. He failed at the Beaux-Arts, which means very little, but from there he went to the École Impériale to study under Lecoq de Boisbaudran and this could mean a great deal. Lecoq, like Caterston Smith, taught his students to draw from memory. It is a pedagogic method which favours the strong. If you have good nerves, if you are unworried by the fact that your model will vanish never to be seen again, if you have the right kind of memory, then, like Rodin who went to the same school, you may come from it equipped to seize any momentary pose.

Later in life Rodin could record the floating action of a model who

had been momentarily almost instantaneously arrested. But if like Faint you are one who, under time and lacking in self-assurance, the whole process may be completely terrifying. No model will sit for long enough, except in the very simplest poses, you can only be thoroughly happy when confronted by still-life. But it may be objected that this is not true of a flower painter; flowers do keep still but they do also fade. But in his manner of painting flowers Faint, if we may trust Blanche, was in the true sense of the word "meticulous". The ground was covered in advance with a neutral tone, sometimes abraded to suggest atmosphere, the flowers were cut at that time of day which, according to Blanche, would ensure long life, arrangements might be made so that they could be replaced without disturbing the composition, the colours were mixed up in advance so that, in starting, the painter already had on his palette a carefully harmonized bouquet all ready to be transferred to canvas. Undoubtedly, for all his preparations, Faint still needed the craftsmanship to render leaves, blossoms and, most important, atmosphere and with a final cosmetic touch, to bestow brilliance to the whole; but Blanche adds that, while he was working, Faint could be badly affected by the sound of church bells, the reverberations of which might cause a poet to drop.

I am not sure that Faint was not really happiest, in every sense, with those inanimate subjects, those Chardin-like still-lives which he found in the kitchen. Of course he wanted to paint ladies floating through mist, but he was more truly happy with a basin or a candlestick.

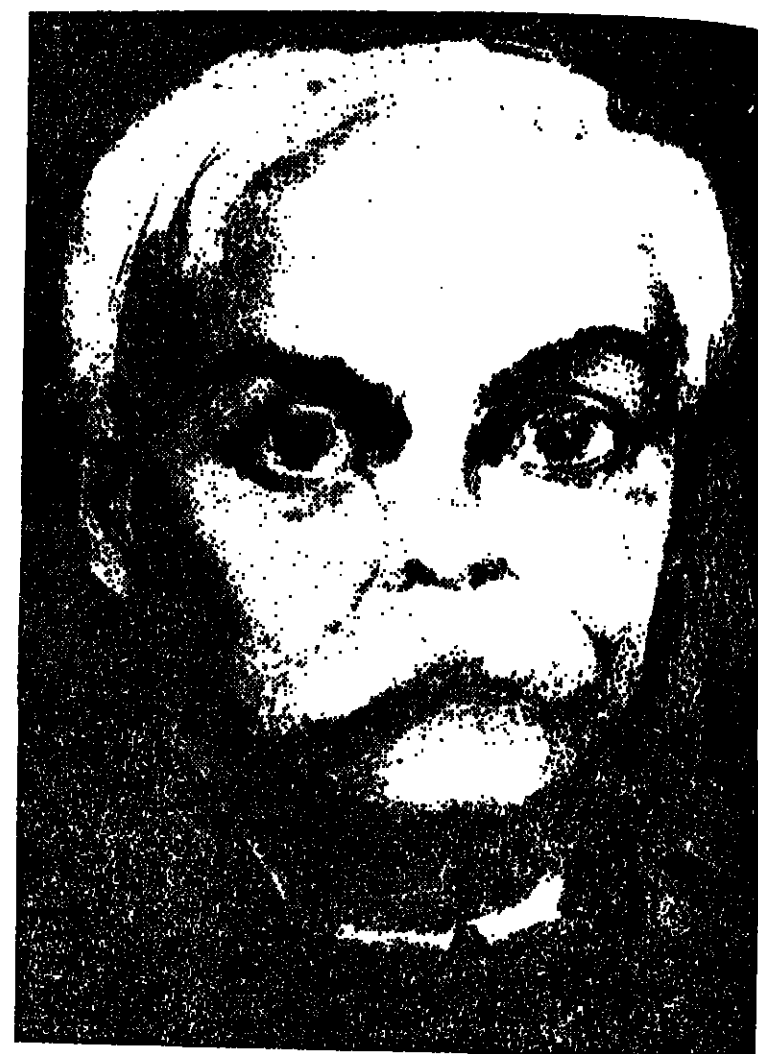
Among the many handsome pages in this book there is one on which we find a study of a sugar bowl, complete with tongs; on the opposing page are two nudes, one a standing girl with arms flexed as though to dry her back with a towel, the other kneeling with hands joined in an attitude of supplication—but, it will be appreciated, are poses which could not easily be held for long. Now these academics are just the kind of thing that a pupil of Lecoq de Boisbaudran should have been able to tackle with ease. But in Faint's hands, both, look like the work of a reasonably gifted amateur. The forms have not been understood, the lines are hesitant and lacking in conviction or movement. The sugar bowl is very different, unlike the girl it is alive; the tongs and spoon are examined with careful honesty, it has all the qualities that the nudes have not. It is only a slight drawing but it is entirely convincing.

It is not the model that worries him. When he can get someone to sit down and read a book or take a little of his time, he can deal with them almost as though they were puppets or pawns. It is when they recede or fly through the air or adopt romantic poses that Faint flounders, neither see them nor imagine them and must rely on unconvincing quotations from other masters to whom such things come naturally.

Faint's best work is certainly his still-life, but it would probably be wrong to say that the ought to be restricted himself to that genre. The academicians were not altogether wrong when they made of this the humblest department of painting, at least I think that it will be found that great still-lives have only been achieved by those who have attempted something more ambitious. It may be that Faint arrived at those extraordinarily satisfying treatments of flowers and fruit and crockery because they had no power to embody the exalted longings of a poet manque.

Mr Lucie-Smith's book is in every way uncommonly well made. It is well designed, well printed, abundantly illustrated and written in clear, unpretentious English. There are useful notes and a useful list of works in public collections; also an index which, though it might have been more informative, is perfectly adequate.

Two new titles in the Romanian Abbey Library series have recently been published by W. H. Allen. *Rossetti*, edited by Irina Portuiescu, translated by Richard Hillard, and *Monet*, edited by Victor Nicolae, translated by Andreia Gheorghiu. (Each 32pp with 62pp plates. £2.95.)



Portrait of the writer Léon Bloy, 1926, by Rouault; from Pierre Courthion's book, reviewed below.

The light behind

By Tom Phillips

PIERRE COURTHION:
Rouault
160pp (with 132 illustrations, 48 in colour). Thames and Hudson. £14.

It is difficult to image a controversial book being written about Georges Rouault. He is not a problem painter, like Dostoevsky, an Autolycus among the styles, over-revolving a cliché or challenging the viewer by academic style. Rouault's road in life and art, was both direct and straight: he worked on a handful of icons for the length of his career (all of which, Judge, Clown, King, Christ, could properly figure under the title *Sacramental Images*), and these he returned to again and again; not for him the bubbling cauldron of invention but rather the refiner's fire. His own face became an icon of the "dour clown", and he portrayed himself as such. Even in the most questionable circumstances his reputation has remained clear since the early war years.

Of Gustave Moreau's legendary "Class of '92", Rouault was the star and favourite, only later to be overtaken in brilliance and range of achievement by his fellow pupil Henri Matisse. Moreau (who was hurriedly chosen as a replacement for the dying Elie Delaunay) was exceptionally lucky in his students, and they in him: while expecting the full academic grind (Matisse was later to deny his own students by expecting the same), he had an instinct for encouraging art lives their tentatively individual departures from the standard repertoire. Rouault revered him all his life (and became the first curator of the Gustave Moreau Museum). Before studying with Moreau, he had served an apprenticeship to a stained-glass maker, and later to a restorer of stained glass. The influence of this activity (like most of the experiences of his life) is traceable in his work in the lifelong quest for a "light burning" behind the picture, and Rouault found a problem he never lost sight of, hugging it closer to him rather than trying to find a way round it.

This book is the latest chapter in a running hagiography of Rouault, edited by Richard Hillard, and Pierre Courthion started with an article printed in Paris in 1927. After fifty years of writing on the

same subject it would be unfair to expect not news from this author. Indeed, although Pierre Courthion was a close friend of the artist there are almost no interesting anecdotes to enliven the rather pedestrian text; the painter does not spring to life in such little stories as this:

After the work [a "Miserere"] was completed, the copperplates were scored, as is the custom, and Rouault rejected the proposal made by a senior diplomat living in Paris, that some of them be coated with gold and set into the walls of the United States Embassy.

I would far rather learn where Rouault got the funny hat seen in so many photographs of him working than to be solemnly assailed by the dark waffle which here accompanies the plates (in a tradition that seems to spring from a project to make art books for the blind): Rouault possessed the art of making a "facial expression" in the case the father, with his head and—appeal, his own language, one which never strayed outside the range of visual possibility. And so he was not incorrect when he affirmed this definition of art, which contains in its brevity the whole mystery of art: "Form, color, harmony". These are the three pillars of his work which he never failed to unite in his painting.

Rouault's work is not easy to reproduce: the pictures often look harsh and stately in reproduction and the middle tones lose their colour identity in a flight to capture the brilliant church-window reds and blues. The forty-eight large "colour plates" (the spelling is American throughout) in this book are a triumph, each tipped in on an undistorting textured page. The selection, although including many of the artist's "greatest hits", is directly unacknowledged and well supported by the black-and-white illustrations in the text. At the picture-book level this book can be recommended: do not remove the dust-cover though, since the book is bound in leather. In Japan, by the way, the typography is weak (with many broken letters) and there seems to be no distinction between pages 43 and 44. Moreover, I find truth much only for forepages of the foreword, since in my copy, Plate 44 is not present.

However, M. Courthion springs to mind, his explanatory method is flawed, and tells me "Two plates of the artist's work, one called 'The Face', separated by a large blue

The patterns of imagining

By Lawrence Gowing

NIGEL GLENDINNING:
Goya and His Critics
330pp. Yale University Press. £15.50.

The Interpretation of Goya's Black Paintings
38pp. Queen Mary College, University of London. £1.

When the firm of Penguin changed course a few years ago one of the projects in re-publishing that were suspended was the plan for a series of books each of which was to unfold the whole panorama of the criticism and public image of a great artist. One book that survives under another imprint, and the usefulness of Nigel Glendinning's *Goya and His Critics* makes one regret the series the more. On the surface this may look rather like a critical anthology of the kind that the paperback business in the United States now produces in such numbers. In fact the survey is both more thorough (indeed, it is almost exhaustive) and more serious.

Like everything else conceived under the same editorship, the project was inspired by an intelligent idea and, one might guess, by discontent with the speculative disorder in which the literature of art is perpetually plunged. In this view, the effective reality of an artist, his contribution to the culture of which he is part, is simply the sum of the opinions, impressions and interpretations recorded between his own day and the present. The total of reactions to an artist, according to the extreme positivist view, effectively is the artist.

Abhorrence of the arbitrary subjectiveness of criticism leads the positivist historian to swallow the criticism whole and assimilate it equally to the diachronic synthesis which is the objective estimate, indeed the only kind of esti-

mate that is tolerated by those for whom the archival sources and the physical data constitute the verifiable reality of art studies.

Not that Professor Glendinning takes this extreme position. On the contrary, in his inaugural lecture on the Black Paintings he engages in some modest interpretation of his own. The fact remains that not all opinions are interesting or well-founded. Professor Glendinning's book starts with an examination of the dubious physical basis for knowledge of one group of works, the Black Paintings, but the difficulty of forming an estimate of Goya is not merely physical and mental barriers, and these are particularly crippling because the same limitations were part of Goya's own subject. It is not surprising that opinion, informed and popular, has dealt so charitably with Goya's section of received opinions. Goya, in these pages, is in large part the debris of a collision with convention of the kind that the artist himself seems deliberately to have sought. It therefore makes rather dismal reading. This aspect of Goya left his own time, and to some extent leaves us still, with choice between moral masochism and numb incomprehension.

But we are still learning (as Goya said of an old man who was undoubtedly himself), and it is likely that such a book as this will eventually be seen as a historical document in itself, recording as it does the primitive phase, the first century and a half, of Goya criticism, during which the discrepancy between the mental levels reached by the artist and those accessible to his public were most evident and ludicrous—a devoted, indeed self-sacrificial book, but hardly more illuminating than a chronicle of reactions to El Greco would have been in the time of Goya.

The first commentary on Goya

was of course by Goya, aided by his friends. His remarks on his artistic projects, on art training and on restoration are all more or less significant but, beyond these, verbal formulations were an integral part of the prints themselves. The subjects that he took had associations which coloured both his own reactions and those of his audience, associations that were in fact part of the literary context. A critical examination of all this would fill another, rather different book, but a little more about it would have been welcome. Munárriz passes through these pages as the subject of a portrait, but British conceptions of the visual arts will be reminded of the ambiguity with which Rembrandt appraised Constantijn Huyghens of his concern with movement and/or emotion in 1639.

A survey of this kind is in fact dealing with two distinct currents in the stream of verbal formulations on which the works of a great artist float down to posterity—the current of opinion and the recorded facts. They influence one another: disconcertingly, the evolving opinions infuse and colour the record of the facts. Romanticism had a highly developed notion of what artistic personality consisted of. Indeed that was its essence. So accurate historians are now suspicious of any information that reaches them under the aegis of the Romantic myth. Sometimes, academic respectability may make Professor Glendinning almost too puritanical in this connection. The well-known topics, dating back at least to Caravaggio, of prostitutes as models for painted saints, adheres from age to age to any religious picture that is deficient in idealization. Naturally it arises in connection with Goya's "St Justus" (St Justus? but is Professor Glendinning justified in calling it a distortion? It was reported as fact to Richard Ford within seven years of the painter's death. It may have been a sustaining myth

to Goya himself, and there is a ring of truth in the remark that was attributed to him: "I am going to make them worship vice!"

Professor Glendinning is equally sceptical. Indeed, indulgent about the stories of Goya's fighting the bulls and of his "ability with the folk", as if all of them were myths "bending the truth to conform to Romantic values". Not were they myths? Late in life Goya certainly told Munárriz that he had fought bulls himself, sword in hand. At eighty, being painted by López, he sprang from the chair to demonstrate a few passes with the *petate*. The distinction between fact and myth breaks down. If Henry Moore, opening for England, cracked his left foot, we do not ask where in the order Moore went in to bat. In an artist's person experience is mixed with fantasy; both are his equally into his creative life. The fantasies of violence, especially the fantasies of violence, played a special part in the art of Goya and his time. Historians who strip an artist of his myths are in danger of leaving him colourless except in so far as he is refracted in the prisms of successive periods.

Professor Glendinning provides a splendid source-book for these debates. Some, as related that in Rome Goya climbed the cornice of St Andrea della Valle. Mythopoeic criticism soon had him scaling the dome of St Peter's itself. A curious myth attached to it is that as early as 1834: Goya was said to have hurled a mixture of colours on to the wall and painted another picture with a sponge. A run of the *Magasin* appeared, belonging to the Cézar family in Aix (and was probably the source for Cézar's copy of Goya's self-portrait from the one of the debts to Goya that Glendinning misses, and a significant one in the context of Cézar's preoccupation with his self-image). Gautier took up the tales of Goya's technique and in the 1860s the handling of the Black Paintings, not seen until ten years later, was already notorious in France: "Goya came for a moment have used a paint brush for these frescoes, he must certainly have employed a palette knife." This mythology



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Simon Jenkins, of the *Evening Standard*, and a host of others, may not like this dominance, and few of us can care for what debased variants of the style have done for the towns of so many cities, but it must seem historically irresponsible to pretend that it has not encapsulated the architectural ambitions of our powers-that-be as surely as High Gothic, or Anglo-Palladian, or any other dominant style carried the equivalent ambitions of the bishops, emirs, kings or princes of their times.

Now Pevsner's success as a stylistic talent-sprinter could be due to a number of things: luck, undue influence on later events, or a true perception of how things happen in history. All three are indeed there; he was clearly fortunate to be set on course by Gropius almost before he knew that such a thing as a "Modern Movement" might exist; he certainly was influential in shaping the ideas of two of the three generations of architects, historians and critics, and all were inclined to make his prophesies come true. And at least one of the reasons he was so influential was that his historical generalizations looked true in the time, and in many cases still look good.

Anyone who believes he can find direction and purpose in history must be capable of producing comprehensible pictures of the historical process and they will be comprehensible only in so far as they can cut through the glitter and confusion of "the Brownian movement of random events" to reveal patterns (true or false) that lie within. The discovery and delivery of such generalizing patterns is one of the services that historians render to the lay members of society. Indeed, the ability to generalize convincingly and usefully is one of the tests of a great historian, and is also one of the reasons historians' reputations are so perishable, since changing circumstances will undermine the conviction and validity of any generalization. But it also explains Pevsner's impact in the 1930s, 1940s and even 1950s, when architects and lay-folk

alike needed help in understanding what was going on.

Given such generalizations it is, admittedly, very easy to endow them with personalities, parts and passions, and it is—alas—not a very long step from such glib observations as "The Roman Baroque presents elliptical floor-plans" to more sinister historical rhetoric about "the architectural mission of the German Volk". Yet their utility persists, and Wadkin avails himself of them as much as any historian: "the historicist and Zeitgeist-inspired historian will tend to regard modern collectivist ideas as right; he will be ever anxious to deal wholesale with humanity, to label individuals as types, to identify them in classes..."—a sentence in which he himself labels individuals as types and identifies them in classes.

The relative blackness of pots and kettles is not the point at issue here; Pevsner's performance is. He got it right. He got it more right than Giedion or Henry-Russell Hitchcock. It belongs any of us who disapprove of his methodology, or dislike his particular favours and are concerned at his omission of our particular favourites, to recognize that he produced a picture of the architecture of his own time which was useful, applicable, and has had demonstrable predictive power. If it was Whiggish historicism, or the kind of moralizing that comes naturally to a self-made Thatcher, that made it possible to do that, then so much the worse for Butterfield and Pevsner.

Indeed, a good Popperian, I feel, should salute rather than abuse Pevsner for having offered a falsifiable hypothesis about the main style of twentieth-century architecture in the Western industrialized world, and having seen that hypothesis resist falsification for forty years. It is, of course, only one of the many historical services he has rendered us, but its success should command respect, and give pause to those who would denigrate any of his methods.

A change of heart

By Peter Conrad

MARK GIROUARD:

Sweetness and Light: The "Queen Anne" Movement 1860-1900 250pp. Oxford University Press. £15.

The architectural critic's most valuable talent is for humanizing buildings, for seeing them as once his logical machines and as idiosyncratic organisms which confide the characters of their makers and their inhabitants. The material of architectural criticism is what John Summerson calls aesthetic fantasy, the imaginative appropriation of space. Summerson himself has this talent, and has exercised it on such curious romantic structures as Soane's morbid exoskeletal house in Lincoln's Inn Fields or the exuberantly ugly churches of Butterfield; Reynier Banham has trained it on the cantilevered glass boxes and fantasy-facades of Los Angeles; Mark Girouard has the same gift for discerning imagination as well as engineering in architecture, and like the other critics, his perception is so original that he seems to have invented the subjects he writes about. Victorian country houses existed before his book about them, but nobody had noticed. The "Queen Anne" movement littered London with schools, studios and residential terraces, but we had no way of coping with its untidy, oddity before his account of it in *Sweetness and Light*.

The new book exactly complements the earlier study of *The Victorian Country House* because, as Girouard notes, "Queen Anne" was too generally asymmetrical, too aesthetic and therefore too urban, to suit the builders of country houses, who preferred baronial dignity. He is here examining another aspect of the age's character, and *Sweetness and Light* is for this reason as much a contribution to cultural history as an analysis of an architectural tradition. The "Queen Anne" style, eclectic, decorative and refined in contrast with the pious severity of Victorian Gothic, is the architectural version of Peter's aestheticism. As Auden's phrase suggests, new styles of architecture betoken a change of heart. The generation of the 1870s turned away from overbearing malignancy and the Pecksniffian respectability of stucco towards less ponderous substances and more extravagant details—red brick, white woodwork, high roofs and "Plebeian" gables. Matthew Arnold saw this change of taste as an elemental conflict: the Gothic style was the reflex of "fire and energy"; the lucid, ironic, agnostic manner of Arnold himself or Pater offered instead "sweetness and light".

The amelioration is generally described as a victory of Hellenic culture over Hebraic. Ruskin found in Gothic an image of moral probity—the medieval cathedrals were not ashamed to be rough or incomplete, and did not pretend to an easy certainty—and in Neoclassical architecture an image of specious moral deception; he denounced San Giorgio Maggiore as a building contorted by the structural lies it tells in its efforts to be at once a Christian church and a Greek temple. Arnold reverses these relations, riding the scripturalures of their dogma and leaving only their poetry, turning Christ from a ranting evangelist into a plangent aesthete. However, the architectural equivalent of the bodanist "Hellenism" of Arnold, Pater and Wilde is not a new classicism but a revival of the Queen Anne style. Girouard traces this resuscitation of the eighteenth century, through the literature of the period, from Thackeray's nostalgia for the bibulous, licentious Georgian reigns to Sherlock Holmes's celebration of "Queen Anne" red brick as an emblem of a humane future: from a train at Clapham Junction he sees the clumps of brick, which Watson identifies as the Board Schools, rising from the "lead coloured sea" of slate, and salutes them as lighthouses signalling a wiser, better England.

Between Thackeray and Conan Doyle, "Queen Anne" has changed from a flippant, eclectic manner, reducing architectural form to a costume-wardrobe in which, as Pater said, "all periods, types, schools of taste" are equal and

simultaneously available, to a style of vocational uplift. In Girouard's terms, the emphasis has shifted from sweetness, to light, and he turns Arnold's tag into a device for discriminating between the kinds of building to which the style adapted itself. On the one hand is "the architecture of sweetness": the Chelsea terraces of Norman Shaw, the studio flats of T. K. Green. On the other is "the architecture of light": the Board Schools, which Charles Booth called "the high-water mark of the public conscience". Newham College, which set out to construct the feminine academy envisaged by Tennyson in *The Princess*, the abominable coffee pub of Bedford Park. Arnold's categories also enable Girouard to indicate the limits of the style: it is for instance domestic rather than municipal, and wasn't considered appropriate for town halls; because it is an enlightened, philanthropic style, it was used for coffee taverns but initially not for public houses; outside the cities, it was adopted not by the grandees Girouard treated in his book on country houses, but by the builders of holiday homes for the middle classes, who valued it as a festive and frivolous style, with its red and white trim and fondness for balconies, oriels, and cupolas.

Girouard is expert at appreciating the social and cultural implications which buildings acquire by personal collusion. He catches exactly the literary affiliations of the architects—Warrington Taylor making propaganda for Swinburne in letters to a colleague, the connections between the architects of Tite Street and the architect Godwin, or between the Oxford Hellenists and J. J. Stevenson, who built homes for them. He is even more revealingly subtle in deciphering the character of houses, showing how they assume the qualities of their inhabitants. The nineteenth century changes architecture from a monumental confrontation of a public space into a protective casing for a private existence, turning buildings in on themselves. The contents of a classical house are a declaration of office and rank, ceremonial rather than intimate; the contents of a romantic house—Soane's central museum, Bedford's saccharine abbey, or the claustrophobic barrows of Dickensian characters—are an inventory of the inhabitant's personal obsessions. One of Girouard's architects, J. J. Stevenson, points out the aptness of "Queen Anne" to this new intracession of space. Domestic architecture should abandon "the purity of Greek or of thirteenth-century Gothic" and become "homely, like colloquial talk". A house is not a public address but a private conversation or (in Soane's case) a misanthropic soliloquy.

Girouard individualizes the houses he discusses by fixing on structural gestures which adapt them to the preferences of their owners. George Gilbert Scott Jr built Leamington House for a searctic client, who reversed the usual order of priority by having the rectory built before the church and installing in it a marble-tiled bathroom. The house Basil Champneys built for himself in Hampstead relaxes the mid-Victorian rule which made snubbery a principle of architectural construction: instead of plunging the kitchen in a basement or concealing it in a back yard, Champneys allowed it "a prominent window on the ground floor next to the front door". The difference between the chaste rigours of Girtton and the more liberal, irregular spirit of Newham by Champneys in "Queen Anne" buildings which Girouard calls variously "dainty, pretty and sumptuous. The temperamental contrast between Stevenson and Shaw is likewise acted out in their architecture. Girouard believes that the dash and sparkle of Shaw's best buildings suggest an inheritance from his never-dewell Irish father: "Shaw's manner is tricky and conceited, flaunting false oriels and half-landings on external elevations instead of disguising them. Stevenson is a Lowland Scot," savidly,

prosperous, and a little is therefore lost with suburban projects; it is that he should have so many commissions from his style is refuted and c.

As well as making his in their owners or Girouard is able to adapt to landscape the final crosses the transpacific. "Queen Anne" style is where English cottage exposed, shingly cat English version of "Queen Anne" style is a gentle landscape, but the posed their houses on a crops along a veritable that a style which is implied refinement and acquired a pioneering English "Queen Anne" style is a tribute to a century popularized by I sutures; American "Queen Anne" style is a tribute to a very different conception of the eighteenth and the "massive stone" and rusty brown shingle houses in Massachusetts, a land which Girouard refers to a past peopled backwoodsmen. The houses in England were so near become in America long. Eikon Deane's sketches around Manchester-by-the-Sea make them look like defensive, armed against nature.

The English honey & nature. At Gropius, he "Queen Anne" was a new taste for a past scape of "rural, cord gently swelling hills" & been rediscovered by a generation in reaction to mountains, heathland, a Forest, which had been their fathers' the 12 Merdall supplies that wealth. But the American are equipped against the tons of an antipathic which alternately has houses. Girouard's study, the modification of the which almost achieve this, and climate: the apertured secondaries, which the sun but open to breeze were centrally located, and that the "thick" landscape of the English had "unnecessary in winter a desirable in summer" of construction provided a flowing of space into the indoors, into outdoors and needs of the climate and

Sweetness and Light is a meticulously established and indispensable book, because Girouard's editors should be on guard against one of a few faults, a slovenly reversion to cliché which smudges his generalizations. As it may effort to reach an exact fit of the large change he is with, he sums them up in slang: the ideology of "and light" is "metaphorical" and "hand-woman"; aesthetic and dirty poverty are "different ends of the same loaf"; worst of all, the tion between red brick and is vulgarized as "a kind of dung battle".

William Curtis Green, London, Dorchester and numerous other public and buildings in Britain, began a generation of and Charles Voysey and So Lyons. The exhibition RIBA Heinz Gallery, 21 Square, London (until 24 Newham) is a welcome effort to achieve and wider ton. In quote from R. Curjel, R.A., Architect and Designer, 1872-1960 (1962), Green Adm. Paperback, £15.00. Girouard's book has been published in conjunction with the exhibition: "Curtis Green: a pioneer of the Modern Movement." But the fact is that the Duchester almost for the first time in the language of the modern which lost in the interior of the language of the new architects. In 1930 he was a connoisseur of balconies, pierce walls pierced with windows, five years before first major buildings of the movement were built in Eng-

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The turn of the screw

By A. W. B. Simpson

JOHN H. LANGBEIN

Torture and the Law of Proof
Europe and England in the Ancient
Regime.
229pp. University of Chicago Press.
£11.75.

Regular penal systems, at all stages in their history, have been preoccupied with the problem of proof, essentially because the definitions of crimes and the prescribed requirements of guilt, require proof of matters about which, in real life, it is often difficult to establish the truth. These problems, exacerbated where the sanctions of the penal system are brutal and severe, for severity in punishment generates a humane demand for rigorous standards of proof. It is no accident that in modern English criminal law the leading case which insists that the burden of proof of guilt is always on the prosecution is a case dealing with murder, where at the time of decision a conviction entailed a death sentence.

Way back in European legal history, before 1215, the difficulties inherent in the proof of guilt were conveniently solved by enlisting the aid and intervention of the deity. God, speaking through the various forms of ordeal—water, the hot iron, the consecrated morsel—decided upon guilt or innocence. Accusation, defence, and ordeal divine. But in 1215 the Church, at the fourth Lateran Council, withdrew its essential cooperation in the administration of the ordeals, thereby setting the lawyers the baffling responsibility of devising a new secular scheme for establishing guilt and innocence. Various techniques were possible, and Continental courts evolved methods quite different from those which emerged in the English common law of the thirteenth century.

In continental Europe the decision was entrusted to judges. Under the influence of the intense academic rationalism of the Romanists, common law courts were regulated by complex rules of proof, elaborated by the medieval jurists and canonists and disseminated through the great university law schools. These rules, which applied to the wide category of serious crime, where blood sanctions were involved, kept discretion to a minimum and were extraordinarily fair to the accused. Essentially what was required was proof by mere circumstantial evidence.

So rigorous a system could not, by itself, work. It had to be made to work. The solution was a regular, open, and systematic institution of judicial torture, designed to produce the required (and reliable) confession. Today of course torture is in the main regarded as something to be denied, kept out of sight or given another name. The institution discussed in this study was not so regarded, and even the engravings of the instruments and techniques which John H. Langbein reproduces bring out this feature; they take the form of modern "do-it-yourself" manuals, instructing how the job can be done to professional standards. Torture, legitimized by reference to texts in the *Corpus Juris*, was hedged about by elaborate rules—such as "half-proof" by which there was a "plea tariff" (e.g. one eye-witnesses what the English would call "vehement suspicion"). There was a whole jurisprudence of torment. Regular judicial torture, in the sense under discussion, survived in Continental legal procedure until it was largely abolished in the eighteenth century—for example in France in 1780—in some instances its formal abolition waited until the nineteenth—Russia in 1801, Spain in 1812, Baden as late as 1831.

In England matters developed quite differently. After some dithering the thirteenth-century common law courts entrusted decisions as to trusted accusations of crime, to local citizens, assembled to speak the truth, to give a verdict, as the petty jury of the English criminal trial did not involve themselves; the juryman, selected from the place where the crime occurred, would

know what had happened. Conviction or acquittal was entrusted to local gossip, which could not doubt be relied upon to produce an adequate level of conviction, if such a thing exists. Only by slow degrees did the jury evolve into a tribunal to receive and adjudicate on evidence, and when this happened the lawyers belatedly evolved, in the law of criminal evidence, their own elaborate (and some say hardly verifiable) version of the law of proofs.

Given the original absence of any need for proof, whether by witness or confession, torture was not required except peripherally for detection and to compel the accused to accept so bizarre a mode of trial. Juries had to be accepted, and those who refused were squashed to death in the *peine forte et dure* until statute made this unnecessary in 1772, those who refused to accept a jury in a case of felony

being automatically convicted. Outside the regular common law system of torture—supervised by the judiciary but by the executive—did evolve, it is well attested in the period 1540-1640, and probably operated in the fifteenth century too. Principally connected with state trials, where there existed strong motives for effective detection and intelligence work, the use of torture spread, parasitically, into other areas.

Torture and the Law of Proof is concerned to tell the story generally and in particular to answer two questions. How did it come about that the Continental system was abandoned? Why did torture, so convenient to authority, not become institutionalized in England once the nature of jury trial altered and evidence came to be submitted to the jury?

So far as the first question is concerned, Professor Langbein effectively rejects the received explanation. This attributes the demise of torture to the intellectual force of criticisms of the institution advanced by writers of the Enlightenment, particularly Beccaria and Voltaire. Professor Langbein's explanation is that torture had, by the end of the seventeenth century, ceased to be necessary since there had evolved mechanisms for punishing criminals which bypassed the strict system of proof: torture went out of use, and in the end was formally abolished, not because of an intellectual revolution, but because authority could get along without it. It came to be recognized that courts could, in the exercise of discretion, impose punishments less than death or mutilation in cases where full proof was lacking either because the accused resisted torture, or because there existed circumstantial evidence falling short of half-proof, so that torture was not permissible at all. Punishment here was rationalized.

Langbein's explanation is attractive, but it is not wholly convincing. It is true that the English system of proof, by the end of the seventeenth century, was sufficiently rigorous to allow the abolition of torture, but it is not clear why it should have been so. The English system of proof, by the end of the seventeenth century, was sufficiently rigorous to allow the abolition of torture, but it is not clear why it should have been so.

To read the columns of *Hansard* in the nineteenth century is to gain an impression of infrequently interrupted political pragmatism. Political behaviour at the centre was defined by broad agreement about rather imprecisely described political theory. There was a large measure of assent to existing constitutional virtues but as the great advantage of the British Constitution was held to be its practical and flexible nature, the prevailing empiricism of senior members of the major political connections and parties was able to proceed without the encumbrance of what contemporaries dismissively called "abstract notions of government". Those who entered politics stuffed full of philosophical niceties—as Mill discovered—left without making any sort of impact. It was all society whose political expectations were set by a reasonably small interest and supererogatory social benevolence—society where it was possible to sustain a wide measure of agreement about fundamentals so that the heat of contentiousness generated by minor fractures of the superstructure rather than by more grievous fissures below.

What is truly surprising is how much of it all has actually survived. We still have the broad consensus and the disillusioned ideologues, the vaguely defined purposes of the political order, the elite who set the issues (though of rather different social complexion), and the deceptively divisive luxury disquisitions on the floor of the House of Commons. There are, of course, some enormous differences as well, but of these one in particular illustrates the extraordinary pragmatism of the British political

system. The Establishment of religion has survived. Though rendered anomalous by nineteenth-century reforms, which destroyed for ever the rational basis of the state's confession of Christianity, the Church of England remains as part of the law of the land, though much obscured. When nineteenth-century parliamentarians actually discussed the theoretical basis of political association it was to the relations of church and state that they turned their attention. The expanding religious diversity, the millenary of Dissent, and the impact of accumulating collectivist legislation—which required the transfer of much to the state which once had church—all tended to diminish the possibility of a single, national profession of religion.

The stages by which the change was made were each discussed in isolation, and yet the result, as the precedents stacked up along the century, was a practical disconnection of political and religious discourse, so that today few in public life aspire to correspond their political ideas to a religious frame of reference. There are those, especially within the leadership of the churches, who manage to identify passing political enthusiasms as basic religious truth, but the politicians do not reciprocate.

There is no clearer indication of the practical separation of church and state than the paradoxical presence of the bishops in the House of Lords. (One wonders incidentally, to which category of Jack Jones's now celebrated description of the origins of the personnel of the Upper House the spiritual peers are to be allocated.) Yet the bishops' presence is deceptive: their apparent witness to the survival of religion is vitiated by what they actually say. Their clamour to be associated with the secular moral seriousness of the times suggests that it is they who have become secularized, not that the state has continued to receive sanctification.

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NATURAL HISTORY

CHRISTOPHER MORIARTY

Eels
A Natural and Unnatural History
192pp. Newton Abbott: David and Charles. £5.50.

It has taken two millennia to elucidate the main lines of the natural history of these wonderful fish. So much about eels, and so surprising appearance, complicated life-cycle and heroic migrations, seems mysterious and contradictory. Indeed, it is reported that Professor Ubbelohde once exclaimed in a fit of exasperation that he did not believe the eel was a natural product of evolution at all; it was more like the subject of a special creation in the mind of Hecate on a wet afternoon.

The first landmark in the study of *Anguilla anguilla*, our familiar European species, was 350 or when Aristotle established that freshwater eels migrate to the sea. He is also generally thought to have believed in the spontaneous generation of eels from mud, though the late Professor Bertin, in a judiciously annotated French edition, protests that the text is not altogether clear at this point. Be this as it may, it was not until 1634 that Redi observed both the exodus of the adult eels and the return of the young eels to the sea, and suggested there might be a spawning ground in the sea. Two more centuries were needed to discover the male and female sexual organs, and to observe the larval form *Leptocephalus* and its metamorphosis into an eel. Finally, in 1922, the Danish marine biologist Professor Schmidt, on the basis of a series of voyages beginning in 1904, announced his discovery that the Sargasso Sea, in mid-west Atlantic, was the eel's spawning ground. None the less, as Christopher Moriarty points out, the fully sexually mature eel has not been seen in the ocean to this day. Once in the Atlantic eels elude observation. It is thought they do not survive the first spawning.

Christopher Moriarty entered the Irish Fishing Service in 1959 and was told: "You'll do eels". He has been doing them ever since and finds that every problem solved poses a hundred more. His book is a treasure trove of information, though it might have been more systematically arranged. It really does fill one of those long gaps, for though eel-literature is extensive—a bibliography in 1966 contained 3,400 entries—most of it consists of specialist papers including a large quantity of mathematical statistics.

A remarkable feature of the eel's life-cycle is the duration of *Leptocephalus*, which is ten millimetres long, shaped like a laurel leaf, transparent as glass, with a tiny head. Schmidt calculated that eels take two-and-a-half years to cross the Atlantic from the Sargasso Sea to Europe. Their food consists of micro-plankton. Their metamorphosis to the agile eel, which has become adapted to life in brackish and fresh water, is a greater process. Mortality must be enormous. Cannibalism plays its part. Moriarty found fifty eels in the stomach of a female eel weighing 500 grams. There are two further stages, the yellow freshwater phase lasting eight to eighteen years, and the silver phase when the eel is ready to return to the sea. The oldest eel on record (named Putz) lived to be eighty-eight. She was caught in 1863 and kept in a tank at the Aquarium at Salzburg in 1948.

The sexuality of eels is far from simple. Ninety per cent, according to Professor Bertin, "pass successively through phases of neutrality, of precocious femininity, and of juvenile hermaphroditism, before becoming definitely male or female". The determining factor is thought to be environmental. Appropriately enough, one of the pioneer investigators here was E. H. S. in 1933, and it was by Carl Claus, the Viennese comparative anatomist, who suggested he should check the work of the Polish zoologist Syrkis. In his paper *Über die Reproduktionsorgane der Eel* Syrkis claimed to have found the male eel's testis. Broad dissected some 400 eels and confirmed Syrkis's finding; his own paper was published in 1877.

The thin black line

By Maurice Richardson

Anguilla anguilla when full grown reaches a length of one metre, females being larger than males. The British angling record eel caught near Bristol in 1922 weighed 3.85kg (8lb 11oz), says Moriarty, eels of at least 5kg (11lb) have been recorded. This is much reduced, but its internal anatomy is entirely piscine and at once distinguishes it from reptiles or amphibians. It breathes through gills and has a swim bladder for oxygen storage. It cannot live indefinitely out of water but can survive longer on land than most fish, sometimes for as long as forty-eight hours. A limited amount of respiration can take place through the skin. Freshwater eels when migrating will leave the water if they meet a barrier and can make long journeys through wet grass. Eelers, confronted by a waterfall, will wriggle their way up through damp moss. Eels produce quantities of mucus which help to lubricate them. Many are good burrowers. Some species, burrowing backwards, diving into the sand tail foremost.

The largest known eel is the giant moray, *Thyrsodon macrurus*, which is three metres long. It lives in lagoons and shallow water over a wide range in the Indian Ocean. Its European cousin, the moray eel, *Muraena helena*, length 150 cm, though inclined to be sluggish is renowned for voracity. This is the eel which the Romans were reputed to feed with (fresh) slaves. The late Arturo Barea gives a vivid if rather highly-coloured account of catching one in Spanish Morocco on his last landing in *The Crack*, the second volume of his autobiography.

Insatiable sensationalists are referred to Bernard Lancelotti's *In the Wake of the Sea Serpent*. Here, Moriarty points out, the most tantalizing monster eel appears, but as a larva, called *Leptocephalus*. On January 31, 1930, the Danish vessel Dana, in search of eels between the Cape of Good Hope and St Helena, caught an eel larva nearly two metres long. "Simple multiplication," says Moriarty, "suggests that this might grow into a genuine sea serpent of 70 metres or so."

An important section of the book deals with catching eels, from the primitive method known as "bobbing" with a ball of worms threaded with worsted on which the eel catches the bait, to the more elaborate and sophisticated traps and nets. As a fisheries expert Mr Moriarty goes into much useful detail about the various industrial aspects of intensive eel culture, including the vital questions of

Ichthyology is possibly the most controversial and contentious of all branches of zoology, but it can be safely stated that the eels, Order

Fish, flesh and fowl

By Peter Whitehead

JOHN READER and HARVEY CROZE
Pyramids of Life: An Investigation of Nature's Fearful Symmetry
222pp. Collins. £6.95.

It is altogether rare to report a richly illustrated wildlife book that is both different and worthy so the majority of such picture-books might be dubbed mere "conservative pieces" whose very beautiful photographs speak for themselves, although deemed incomplete without some rather bland statements on the need to preserve a vanishing fauna. Such books are in the safer field than when it comes to the darker side of nature, and they also provide the necessary emotional catharsis for conservation issues to bite hard into the common conscience. Emphasis is usually on the larger mammals, with the flora mainly as a backdrop and some humble denizens as invertebrates noticed only when spectacular. Indeed, so much is our conventional "wildlife" circumscribed by fur and feathers that the frogs and lizards look almost out of place in an exhibition of wildlife paintings. Since the artist both absorbs and enlarges the affective basis for even the smallest events will be refreshing to readers suffering a surfeit of lions, giraffes and elephants.

Anguilliformes, comprise nineteen families and more than 500 species. They branched off from some ancestral teleost—bony fish—during the cretaceous period. Other teleost fishes have developed eel-like forms. The most famous is the electric "eel" found in South American rivers. It cannot be considered a true eel. There are several electric species, among the true eels, such as *Apeltesichthys*, with an immensely elongated body and an abnormally curved jaws like an anvil's beak. Of the more sensational species the best known in the world is the Cow eel, *Callionymus*. The record eel, according to Mr Moriarty, caught in 1904 measured 270 cm and weighed 72 kg, a truly stupendous specimen. I wish he had told us rather more about the eel's voracity and its habit of grunting like a badger when landed. Its life-cycle in the Atlantic was traced by Schmidt, who found larvae between Gibraltar and the Azores. It also spawns in the Mediterranean.

The largest known eel is the giant moray, *Thyrsodon macrurus*, which is three metres long. It lives in lagoons and shallow water over a wide range in the Indian Ocean. Its European cousin, the moray eel, *Muraena helena*, length 150 cm, though inclined to be sluggish is renowned for voracity. This is the eel which the Romans were reputed to feed with (fresh) slaves. The late Arturo Barea gives a vivid if rather highly-coloured account of catching one in Spanish Morocco on his last landing in *The Crack*, the second volume of his autobiography.

Insatiable sensationalists are referred to Bernard Lancelotti's *In the Wake of the Sea Serpent*. Here, Moriarty points out, the most tantalizing monster eel appears, but as a larva, called *Leptocephalus*. On January 31, 1930, the Danish vessel Dana, in search of eels between the Cape of Good Hope and St Helena, caught an eel larva nearly two metres long. "Simple multiplication," says Moriarty, "suggests that this might grow into a genuine sea serpent of 70 metres or so."

An important section of the book deals with catching eels, from the primitive method known as "bobbing" with a ball of worms threaded with worsted on which the eel catches the bait, to the more elaborate and sophisticated traps and nets. As a fisheries expert Mr Moriarty goes into much useful detail about the various industrial aspects of intensive eel culture, including the vital questions of

Ichthyology is possibly the most controversial and contentious of all branches of zoology, but it can be safely stated that the eels, Order

Pyramids of Life is a book of excellent and at times remarkable black-and-white photographs of the African (chiefly East African) fauna and flora, taken by the two authors. The text is by Harvey Croze, a postgraduate student of Niko Tinbergen (who wrote the preface) and a zoologist with a broad experience as an ecologist as well as ornithologist. Pictures and text work so rhythmically together that it is difficult to see which triggered the other. About 100 ecological episodes are treated, each on a double-spread and arranged under the headings: grasslands, lakes and rivers, and forests.

In each section the material is further subdivided into the pyramid of primary production—herbivores, carnivores and decomposers—the classic steps in the energy cycle. This chain of events is played out again and again in the varied scenes within the total ecosystem, each scene interlocking with all the others to produce the "fourfold symmetry" of the subtitle. Ecology, microbiology and behaviour to this embodiment of systems-within-systems the "dynamic" of the African days when the world seemingly stands still but is really pressing on to further evolutionary goals. It is this grasp of ecological totality that comes out so well in the text and pictures: it is certain that the artist's quality is even the smallest events will be refreshing to readers suffering a surfeit of lions, giraffes and elephants.

the call of a bell, like a carp, was so beloved by its owner that he presented it with a pair of gold earrings, bunnings or tailfinery. Pliny, also, with characteristic wild exaggeration, writes of eels in the Ganges 3000 fms. However his description of the wondrous eel balls of Lal Ganga where eels limited themselves together in huddles, has been confirmed by modern observers.

An interesting medieval student of eels was Albertus Magnus, the Dominican philosopher and sage. He recorded eels leaving the Danube in search of food. Less likely is his account of eels, during an exceptionally cold winter, shacking up together for warmth in a haystack. A strange tale of eels, when on land, for garden peas is reported by Pliny in the first century of the Christian era, and by the Douce Countess of Hamilton early in the nineteenth. The eels from Lake Hedeby, declared the Countess, wriggled into the fields at night and ate peas, making a snacking sound with their lips.

The proverbial slipperiness of the eel, combined with its colour and tenacity, makes it an expert escapologist. And this, together with its phallic semblance, invests it with a special stickle role in traditional popular humour. The eel in fact gives us an example: "Cry to it, mule, as the cockney did to the eels when she put 'em in the pasty alive: she knapped 'em on the rocks with a stick and cried: 'Down, wuntow, down!' I have myself witnessed a mass escape of eels in an East End restaurant when the atmosphere was very similar. Proprietor, staff and customers became convulsed.

In Polynesian folklore the eel plays the part of Prince Charming. The eel-eel Tuna appears to the maiden Ina, changes into a prince and becomes her lover. But the story ends on a sacrificial note. Ina had to decapitate the eel and bury his head in a coconut palm grove over it and to this day every coconut bears at its tip the eyes and mouth of the eel god Tuna.

Pliny, as Moriarty notes, had a good deal to say about the high esteem in which the voracious Roman eel was held by Roman matrons. One, which would answer

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HARVARD

NIKOLAI LESKOV

The Myn and His Art
Hugh MacLean

Leskov (1831-1895) was underestimated in his lifetime by Russian critics, partly for political and partly for literary reasons, yet he remained popular among readers. MacLean's biographic account and analysis of Leskov's novels and stories place the writer in Russian social, intellectual and

'The Politics of the Judiciary'

The reason why this experiment must necessarily fail is that law is general, but particularly the Common Law, which has developed in Britain over the centuries, is the basis of a free, democratic and autonomous character, which makes it an unsatisfactory instrument for the direct implementation of policy. By a truly remarkable distortion of Tradition, Mr Callaghan and the present government are currently making use of the device of "blacklisting" firms which implement policies which they deem to be inimical to their incomes policy, designed to avoid the many inconveniences of having to make a law. Now that is inconvenient for powerful Government, but is completely inimical to the needs of the vulnerable citizens.

ELIZABETH COWLING's essay, "Another Culture" appeared in *Dada and Surrealism Reviewed*, the catalogue of the exhibition at the Hay

CHRISTOPHER LLOYD is Assistant
Keeper in the Department of
Western Art at the Ashmolean
Museum, Oxford.

GREGORY MARTIN is the author of
The Flemish School 1870.

LAURENCE WHISTLER'S *The Imagination of Vanbrugh and his Fellow Artists* was published in 1974.

RICHARD WOLFFHIM is Professor of Philosophy of Mind and Logic.

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for the enterprise and
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It is no exaggeration to say that the principal achievement of the KD party, with V. D. Nabokov among its leaders, was to prepare

WILFRED STONE.
Department of English, Stanford
University; Stanford, CA 94305.

What happens to Heine's and Nietzsche's poems is even worse

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1

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one of the signatories of the manifesto, which earned him a mild postponed sentence and disqualification for a Duma seat, but did nothing to soften his implacable opposition to the measures of the Imperial Government, including every one of Stolypin's great reforms. It was natural that the St. Petersburg literary assembly should elect him to the post that he took in leading part in drafting the Grand Duke Michael's abdication manifesto in March 1917.

It is no exaggeration to say that the principal achievement of the Kael party, and of D. Nabokov among its leaders, was to prepare

E. M. Forster

Sir,—In my review (Feb. 3) of G. K. Das's *E. M. Forster's India* one paragraph was inserted and made to appear as a quotation from Das's book. It was not. It was a paraphrase made up partly of quotations and partly of comment in my own words. I feel Dr Das should be freed of responsibility for saying what he did not, in so many words say.

WILFRED STONE,
Department of English, Stanford University, Stanford, CA 94305.

auch wohl zu missenden (dispensable) is turned into "misleading"; die Raumwelt (a distribution or temperament) becomes "natural occurrence"; vergeistlichtig (craving spiritualization) becomes "spiritually degraded"; Bacchus lässt sich voll weinigen, Becher um Wein füllen (Bacchus has Jileneus fill a beaaker with wine for him) becomes "Bacchus fills a cup with wine"; guthemüthig (mystreous) becomes "mystical"; der Winter in die Passagie becomes "poet" in a critique of "lyrical poet".

What happens to Heine's and Nietzsche's poems? Is even words

SAMIR AMIN

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10

Deeds of partnership

By Laurence Whistler

*...into practice, than by little sandy monument
of words, stuck up against Walls and Pillars*



*Upon the whole, it may be worth considering, That since
Christianity began, there is but one Providence, who*

*Vanbrugh's idea of an elegant cemetery, from his memorandum on the building of new churches; the English
cemetery at Surat in India, which was probably described to him by a relative in the East India Company
(Bodleian Library; from Vanbrugh).*

KERRY DOWNES:

Vanbrugh
20pp with 160 pages of illustrations
Zwemmer, £28.

The old excitement returns, as one moves through the photographs. Those façades vast and little, those grandiose rooms, those unprecedented roofscapes, all so full of gusto, of joyful inventiveness—a poetry of forms, an insoluble poetry, but overwhelming. And the old reader comes along with it. Who designed what? Who put down on paper exactly that feature, that modification of a first idea, which made all the difference? For there were two architects.

The attribution game is fascinating to play: its drawback, that we cannot help seeing what we expect to see, the answer best suited our preconceptions. Several examples can be given from the architecture of just this period. Arthur Holman did admirable work in editing the twenty volumes of the Wren Society, but had convinced himself that Wren and Vanbrugh were men of genius and Hawksmoor a mere lack. Consequently, when gigantic ideas for a chapel at Greenwich Hospital came to light they had to be the early fruits of Vanbrugh's "darling and soaring imagination". Style, craftsmanship and other considerations now point clearly to Hawksmoor.

Strong preconception can even offset documentary evidence. Thus his Boycott Pavilions at Stowe, originally topped with pyramid-shaped roofs, looked like Vanbrugh and were given to Vanbrugh—until Gibbs's design for them appeared, when it was noticed that Hogarth in his *Book of Architecture* since which time they have looked like Gibbs, with characteristics that are not Vanbrughian. Stowe and the recent book provide a third example. A quarter of a century ago, when the gradual japing of that house began to be understood, he north portico was ascribed to Vanbrugh on account of its coupled columns at each side. Kerry Downes accepts this and gives a full plate to the feature. Michael Hibdon and George Clarke, however, in their forthcoming book on Stowe—already serialized in the *Good Magazine*—point out that Giacomo Leoni, who designed two pavilions for Stowe, provided an almost identical portico for Lyme Hall in Cheshire (*The Stowe Decenter* 1968). At once we notice a certain lack of Vanbrughian muscle in the Stowe portico derived chiefly from the entasis given to the square flanking columns. Authorship remains uncertain.

Can we imagine new occasions for his trick of preconception? I think so. The Orangery behind Kensington Palace can be called the jewel of English Baroque, just as the Palladian bridge at Wilton is the jewel of English Palladianism: the word being used to denote a small self-contained work, ornamental, and lawless. One could not point to more eloquent examples of the two styles at their best. For a long time this Orangery has been handed about between Wren, Vanbrugh and Hawksmoor, as respectively Surveyor and Controller of the Queen's Works and Clerk of the Works at that palace, but it now adheres with most likelihood to Hawksmoor. Suppose, then, a rough sketch by Wren should come to light, with little or no elaboration of detail. Should we not feel that the building displays an urbanity, a lack of austerity, uncharacteristic of Hawksmoor?

Mr Downes in the past has been for Hawksmoor scholar-in-chief, with two books on that once grossly underestimated architect, both excellent—one handsome. He now feels that Hawksmoor's apothecary was carried too far: that "his reputation began to rise above Vanbrugh's to a degree which neither just nor supported by the evidence, and at one extreme Vanbrugh's validity as an architect fell was questioned". He is right. We need to find a point of balance, and arrest any foolish swinging of the pendulum.

It began because the truth that merged was so improbable. After all, we have to accept that here were two men of equal genius, who

depended on each other to arrive at full imaginative stature, who collaborated for fifteen years without friction, who achieved together, at Blenheim, something greater than they ever achieved apart, yet who did achieve great buildings when apart, each in his recognizably personal manner.

It is the collaboration that teases. Oversimplifying, we may guess that the original idea in each case, the novel arrangement of masses, the bold and beautifully lucid planning, were Vanbrugh's; and the articulation of the whole design, the formal inventiveness, evolving everywhere into a kind of abstract sculpture, were Hawksmoor's. For Vanbrugh never produces his effect on his own. What is breathtaking about his great independent exteriors, Eastbury, Seaton Delaval, Grimsthorpe, is that they are composed of so very few forms—forms ready-made for him, once he had got them by heart: arcade, ringed column, bow; towers round, square and octagonal; pyramid and obelisk etc. His sources were heterogeneous.

He collected them from anywhere that stirred his imagination—from the city wall of Chester, from a Jacobean mansion, as well as from Palladio—and arranged them in ever-varying ways with a never-failing sense of proportion, and a supremely bold sense of composition, unmistakably his own. To speak of the blocks out of his toy cupboard is not therefore meant as an impertinence. What takes the breath is the "simplicity of genius"—not always a characteristic of genius, but certainly of Vanbrugh's. Incidentally, this makes him the only great architect it is possible to fake on paper. Observing how he marshalled his "blocks", one can think of other arrangements that may appear authentic, to a cursory glance.

But how had the collaboration actually worked? That is what we long to know. First, any notion that Blenheim was designed by Hawksmoor as "ghost" can be dismissed, not only for the reasons given above, but because it was the one charge that the Duchess of Marlborough, in her rancour, never brought against Vanbrugh, and would have relished bringing. Pick an example. The hall at Blenheim would have been ill-lit, as first intended. Did Vanbrugh, pondering the design one day, hit upon the notion of raising the top with a clerestory like the Jacobean one at Wollaton? Then of raising the four corner pavilions of the house in sympathy? And did he pass it over to Hawksmoor to work it all out; with a cut-back pediment in the middle, sharp against the skyline, with diagonal pinnacles and glorious finials round the tower—that is, with all the Hawksmoor inventiveness at full stretch? If so, did he not care, in his pride in the general physiognomy of Blenheim, that each individual feature was being fashioned by another man?

Pick a simpler example. There is an aerial perspective view of Castle Howard which is almost certainly a sketch of Vanbrugh's. In it, we have an entrance arch enclosed between four moderate-sized

obelisks, a highly original idea; and there are lesser arches to each side. These three were worked up into the tremendous features seen in the *Venusian Delirium* engravings, the central arch more than ninety feet high. How it strikes a Hawksmoor note, while the side arches closely resemble one he designed for Blenheim, long after Vanbrugh's dismissal. Incidentally, the central arch, supposedly never begun, had at least its foundation laid, as could be seen in the turf during the drought of 1976.)

We shall never know. But the problem may be related to skill in draughtsmanship. It is now accepted that Vanbrugh's hand can be identified in a fair number of architectural drawings, and Mr Downes remarks that some of these are attractive in their sketchiness. So they are. But a curious fact emerges. If there is one prime characteristic of a Vanbrugh house it is the one Robert Adam praised as "movement", by which he meant "the rise and fall, the advance and recess, with other diversity of form, in the different parts of a building". This can only be expressed to a very limited extent in an elevation. It presupposes a three-dimensional viewpoint (a changing one, for full effect, and the nearest you can get on paper is a drawing in perspective, or rather, several drawings. Only one of the identified drawings is in perspective—the one for Castle Howard already mentioned—and it is not impressive: the perspective faintly, the joy of movement hardly conveyed. If this sample from his desk is typical (which of course is not certain), Vanbrugh composed in terms of plan and elevation, sketching his façades fully frontal with a pen and brush, and relying on darker tone to indicate areas set back.

Mr Downes suggests that Vanbrugh on his own, unlike Hawksmoor, had a preference for simple

city. Was building like that the result of drawing like that? To put it bluntly, was he, who had never been trained in an architect's office, capable of working out on paper the pendentives and cupola above the hall at Castle Howard? I need not be a question of design hampered by draughtsmanship: rather of imagination and hand operating as one, the first instinctively forming notions which the second could express—employing (as it seems to any artist) the fingers to do the inventing. "Hampered" is the last word that could be applied to the result, as may be seen in Vanbrugh's greatest room of all, one designed entirely by himself, the oblong hall at Greenwich. It is easy to describe: two flights of ascending stairs round; dramatic view through at both ends; splendid floor and chimney-piece; ceiling and then reflecting one another in vast ovals. Magnificence by the simplest means.

A gift for simplicity did not depend on great scale: it showed in his designs for very small houses. Many have now come to light and Mr Downes is particularly fond of one, giving the best account so far of the earliest—Vanbrugh's own home in the ruins of Whitehall Palace. It was Swift, who put it the nickname of Gousiepie, after two extremely funny poems which ruffled Van's feelings when he was still regarded as an intruder into architecture. Swift held that it was modelled on the houses children build with playing-cards or mud. He did not say, with nursery blocks, though he might have chosen that image had he known how often its components would be used again. For we find the same hand, after adding a few extra blocks, rearranging them time and again, evidently with amusement, and yet quite seriously. The result is always sensibly inimitable, as well as novel: you could live in it. Many did, on Maze Hill at Greenwich; and Mr Downes is equally good on Vanbrugh's private estate up there, giving much new material and ex-

cellent information. He also says that Vanbrugh could have designed a complete model town in the style of his early eighteenth-century buildings, no doubt in his personal Baroque. He even makes the case have established, with Hawksmoor, an effective national market, but for the advent of Richardsonian Palladianism.

This seems to me far-fetched. Surely as it exists, the legacy of English Baroque, it had become in the hands of those original artists too idiosyncratic for general adoption. Their imitators could only offer oddity, a slight oddity, as may be seen in Mr Downes's own book, on English Baroque and James Lee-Milne's. To the head builder a diet of oddity meant indignation: one had to admit that he faced better on the blunder if duller, nonchalance of English Palladianism, which largely accounted for the decorous Georgian style we now treasure. But to return to fact: though Vanbrugh did not design a model town, he did create a model estate, and luckily the most important building in it has survived Victorian contempt, his own "Castle". Here he made the breakthrough into asymmetry, years before anyone else in the Romantic Revival, to which he was a kind of morning star.

Mr Downes gives a lot of space to these smaller designs, and to others, far from small, invented in the same blunt saucy style for the Board of Ordnance—perhaps too much space, for it is strange to allot them twenty-five illustrations and omit the very early elevation for Welbeck, when Vanbrugh was competing with Talman. Surely any early design must be valuable, as helping to illuminate his obscure, sudden and ill-hadly credible entry into architecture.

There are also some discrepancies between the text and the plates. Chetwodeley is included in the latter without comment, but listed on page 278 among "Attributions rejected as improbable or impossible". The Kensington Orangery is given to Hawksmoor as a fact in the caption, but much more doubtfully in the text. And it has to be said, since the general standard of indexing is dismal in our time and will never be improved unless reviewers constantly complain that this index, though no longer a disgrace, is not good enough. For example, the compiler might have saved his time by omitting Hawksmoor altogether, since nobody is going to wade through nearly sixty page-references without sub-divisions.

I have left till last two wonderful additions to our knowledge of Vanbrugh's life and practice. First, his recently discovered account book from January 1715 until his death in March 1726, in which he set out to record "every transaction, of whatever kind, every penny he received or paid or gave". Second, there are three chapters on family history, with a mass of information that will be new to everyone, accompanied by ten family trees. But this is not exclusively a scholar's book. Let the general reader, browsing in a bookshop, wisely fail to resist the exciting illustrations and he will find the story of great buildings told clearly and afresh. Mr Downes's work has superseded previous attempts.

Flat-roof brigade

By Philip Tabor

JEREMY GOULD:
Modern Houses in Britain 1919-1939

88pp and 24pp photographs. The Society of Architectural Historians of Great Britain (20 Portman Square, London W1H 0BE). £10.

We have heard little of British pre-war modern-style houses. Our modern architects of that period were consistently upstaged by their more dazzling European counterparts; and private villas were a slight embarrassment to a movement devoted to mass housing. The core of Jeremy Gould's booklet, a town-by-town gazetteer of some 500 houses built between 1919 and 1939, sets the record straight—abundantly, since the mere sporting of a flat

roof (no contemporary proof of commitment to the light) has been taken by the author as sufficient reason for inclusion. When we are normally told only of the heroic few of modernism, it is refreshing to be reminded of the Many.

It would also have been refreshing, given Mr Gould's broad perspective, had he supplied more background. What sort of people, for instance, were those brave clients with only four inches of concrete to shield them from the south-coast spray or their neighbours' abuse? We are told only their names. What did their bank managers and building societies have to say? We are given no clue. Mr Gould's accompanying history concentrates instead on the houses, particularly those by the better-known designers.

The text is in effect a continuous caption to the plans and photographs which, awkwardly, are all three presented separately from one

another. Indeed, since this is the first in a series of monographs from the Society of Architectural Historians, it must be said that the presentation is disappointing. The typography is inelegant; the plans are ill-drawn, and not to the same scale or approximate orientation; and the photographs, though mostly recent, are often dull and grainy.

None the less the illustrations are fascinating. The plans prove how native talent had overcome a leaning towards rambling pokiness and was up to Corbusian high links well before the more polished Continental refugees arrived. The photographs vividly chart the gradual discarding of the glossy white uniform for tweeds, the brick and timber so ill-suited to the course tailoring of the International Style. They show too the birth of the post-war clichés which still surround us: the partially tile-hung walls, the concrete-framed picture windows, and those dreadful ranch-style balconies.

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POLYTECHNIC**

LIBRARIAN

£3,744-£5,985 p.a.

Chartered Librarian of general ability required to organise the library services which support the Polytechnic's courses in business studies, finance and accounting and to be involved in media production and education development work for staff and students. Particulars of the position and salary are available on request. Applications should be sent to the Principal, Brighton Polytechnic, Brighton, BN1 4QJ. Tel: 01323 56355. ext. 256. Closing date: March 30, 1978.

LA TROBE UNIVERSITY

Melbourne, Australia

Department of Music

SENIOR TUTOR

Applications are invited for the position of senior tutor in music theory and analysis. An interest in composition and creative music projects will be an advantage. It should be noted that the University does not intend to teach applied music. The appointment is for a fixed term of three years.

BALARY: \$A12,702-\$14,862

Further information and application forms are available from the Association of Commonwealth Universities (ACU), 20 Gower Street, London WC1E 6BT, or from the Registrar, La Trobe University, Bundoora, Victoria 3083, Australia, with whom applications close on 18 March, 1978.

Information wanted

concerning

Dr André Jolles

(1874-1946)

Professor in Leipzig, in connection with a monography.

All documents and letters are requested by Antoine Boder, c/o Athenaeum Publishing Co., Keltzgracht 008 Amsterdam, Holland.

CITY OF WAKEFIELD METROPOLITAN DISTRICT COUNCIL

LIBRARIAN

SENIOR ASSISTANT

£601, £4,299 to £4,845 plus up to £520 p.a. supplements. Applicants must be Chartered Librarians, preferably with a minimum of three years in a relevant professional post. Requests for application forms and further details (accompanied by a stamped addressed envelope) should be addressed to the Chief Executive (Personnel Section), Town Hall, Wakefield, to be returned by March 1, 1978.

ROYAL COUNTY OF BERKSHIRE

ASSISTANT LIBRARIAN

£4,944-£5,775

To work in the County's West Division based at Newbury Central Library. The post offers an opportunity for a newly qualified librarian to undertake a variety of professional duties in one of the County's busiest general libraries. Application forms and further details are available from the County Library, Caversham Road, Newbury RG14 2JG, to whom applications should be returned by 9 March, 1978.

SCOTTISH CURRICULUM DEVELOPMENT SERVICE

ABERDEEN CENTRE

CENTRE LIBRARIAN

A Librarian is required at the Aberdeen Centre as soon as possible to run the Centre Library and deal with Centre Publications. Applicants should have, in addition to Librarian experience, a working knowledge of French and ideally of one or more other European languages. Training for, or experience in, Modern Languages teaching would be a particularly valuable additional qualification. Further information and forms of application may be obtained from the College Secretary, Aberdeen College of Education, Hilton Place, Aberdeen AB9 1FA, with whom applications must be lodged by Friday, March 3, 1978.

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(By air to country named. Then onwards by 2nd class mail) \$35.00

CLASSIFIED ADVERTISEMENTS

THE BRITISH COUNCIL ASSISTANT LIBRARIANS

Applications are invited from candidates, men or women, to join a young, lively team at the British Council's London headquarters. Responsibilities include professional advisory support for the Council's overseas libraries, advice to librarians visiting Britain, and work on the overseas book and programme. Prospects exist for promotion in London or through transfer overseas.

Candidates must be qualified librarians and should have experience in library work or administration. A degree, though not essential, would be an advantage.

Salary scale, including London weighting and pay supplements, is age-pointed from around £3,080 at age 21 to around £5,500 at age 25 and over. Non-contributory pension scheme and four weeks' annual leave.

Write quoting G/6 to Staff Recruitment Department, 65 Davies Street, London W1A 2AA, for further particulars and application form to be returned by 10 March, 1978.

Education Department Libraries Division

REFERENCE LIBRARIAN

AP4 £3,366-£3,702 plus £285 London Weighting plus Salary Supplements of £312 per annum and up to £4 per week.

Required for the busy Wallington Branch Library (annual issues 419,000), preferably a graduate with an interest in the field of Local History.

Application forms and further details obtainable from Borough Librarian, Central Library, St Nicholas Way, Sutton, Surrey. Telephone 01-643 4461. Closing date March 6, 1978.

LIBRARIANS

UNIVERSITY OF BRISTOL LIBRARY

SENIOR LIBRARY ASSISTANT

Applications are invited from suitably qualified candidates to fill the post of Senior Library Assistant in the University of Bristol Library. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, University of Bristol Library, 28 Colston Avenue, Bristol, to whom applications should be sent by March 1, 1978.

UNIVERSITY OF BIRMINGHAM

MAIN LIBRARY

ASSISTANT LIBRARIAN

Applications are invited for the post of Assistant Librarian in the University of Birmingham Main Library. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, University of Birmingham Main Library, 28 Colston Avenue, Birmingham, to whom applications should be sent by March 1, 1978.

CENTRE FOR ENVIRONMENTAL STUDIES

ASSISTANT LIBRARIAN

Applications are invited for the post of Assistant Librarian in the Centre for Environmental Studies. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Centre for Environmental Studies, 28 Colston Avenue, Birmingham, to whom applications should be sent by March 1, 1978.

CITY OF COVENTRY

LIBRARY

SENIOR LIBRARY ASSISTANT

Applications are invited for the post of Senior Library Assistant in the City of Coventry Library. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, City of Coventry Library, 28 Colston Avenue, Coventry, to whom applications should be sent by March 1, 1978.

CHESTER

ASSISTANT LIBRARIAN

Applications are invited for the post of Assistant Librarian in the City of Chester Library. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, City of Chester Library, 28 Colston Avenue, Chester, to whom applications should be sent by March 1, 1978.

CITY OF LONDON POLYTECHNIC

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the City of London Polytechnic. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, City of London Polytechnic, 28 Colston Avenue, London, to whom applications should be sent by March 1, 1978.

UNIVERSITY OF LEICESTER

ASSISTANT LIBRARIAN

Applications are invited for the post of Assistant Librarian in the University of Leicester. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, University of Leicester, 28 Colston Avenue, Leicester, to whom applications should be sent by March 1, 1978.

NOTTINGHAM DISTRICT COUNCIL

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the Nottingham District Council. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Nottingham District Council, 28 Colston Avenue, Nottingham, to whom applications should be sent by March 1, 1978.

THE PHARMACEUTICAL SOCIETY OF GREAT BRITAIN

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the Pharmaceutical Society of Great Britain. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Pharmaceutical Society of Great Britain, 28 Colston Avenue, London, to whom applications should be sent by March 1, 1978.

WARWICKSHIRE COUNTY LIBRARY

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the Warwickshire County Library. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Warwickshire County Library, 28 Colston Avenue, Warwick, to whom applications should be sent by March 1, 1978.

HERTS

THE HATFIELD POLYTECHNIC

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the Hatfield Polytechnic. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Hatfield Polytechnic, 28 Colston Avenue, Hatfield, to whom applications should be sent by March 1, 1978.

NEWCASTLE UPON TYNE POLYTECHNIC

LIBRARY ASSISTANT

Applications are invited for the post of Library Assistant in the Newcastle upon Tyne Polytechnic. The post is a full-time position, working hours 9.15 a.m. to 5.15 p.m., Monday to Friday. Salary scale £3,700 to £5,200 p.a. plus supplements. Further particulars and application forms are available from the Librarian, Newcastle upon Tyne Polytechnic, 28 Colston Avenue, Newcastle, to whom applications should be sent by March 1, 1978.

CATALOGUES

Greater London Council

EXHIBITION CATALOGUES

Kenwood

George Lambert, 1970 35p

Francis Place, 1971 45p

Daniel Gardner, 1972 60p

Brilliant Artists in Rome, 1974 1.10

Anthony Caro, 1974 40p

C. J. Vernet, 1975 1.70

Nathaniel Dance, 1977 2.20

Prices include postage. Available, quoting this advertisement from the Bequest, Kenwood, London, W8. Full list of publications on request.

ILLUSTRATED BOOKS

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